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**ISSUE
2 OF 3:**

**JOE SATRIANI'S SECRETS
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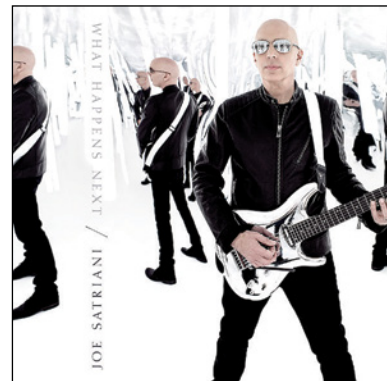


TAKING THE NEXT STEP

Keeping things imaginative and original over a 30 year career requires something special; a drive and motivation to keep exploring, tailoring, and innovating ones craft, in order to achieve new levels of prominence. Closing in on the release of his newest solo album, Joe Satriani has again shown that level of commitment to his craft. However, in looking to the future the past must be acknowledged, and Satriani has done this as he returns to using an updated edition of his classic "Chrome Boy" guitar. Drawing on the past to bring his music into the future, we will all witness....WHAT HAPPENS NEXT.



Joe's new, instrumentally electrifying album WHAT HAPPENS NEXT features a power trio of legendary status; SATRIANI on guitar along with Rock and Roll Hall of Fame inductees bassist Glenn Hughes and drummer Chad Smith.



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In support of the album's release, SATRIANI has revived his G3 tour. He will be joined by Dream Theater's John Petrucci and Def Leppard lead guitarist, Phil Collen. The tour will officially kick off January 11th 2018.



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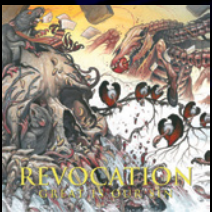
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WOODSHED

VOL. 39 | NO. 3 | MARCH 2018



FULL SPEED AHEAD

IT'S NEW YEAR'S DAY...the annual *Honeymooners* marathon is playing quietly on the TV in the corner, same as it was last year when I was writing my first Woodshed of 2017. The temperature outside as I write this? Zero. Zilch. Like, no temperature. Yes, I'll be

staying right here in my PJs until I am forced to get dressed and brave the elements later, thank you very much.

As I sit here thinking about what's to come in the new year, I can't help but take a brief moment to soak up the fact that *Guitar World* is still here as we round the corner into 2018. To still be in business as a print magazine after 37 years is quite an accomplishment, especially with so many cards stacked against us: the mass closures of newsstands and bookstores, the rising costs of paper and distribution, the younger generation of consumers barely knowing what a magazine even is—there are plenty of reasons why many of the magazines we all grew up reading are now gone. Yet somehow, despite all the challenges we face every day, we're still cranking out issues every four weeks. For that reason, I consider myself a very fortunate editor—and I hope to be right here a year from now, *Honeymooners* marathon running in the background, talking to you all some more.

As for the issue you are holding in your hands, yes, as previously promised, it is issue #2 of 3 in our epic, unprecedented Master Class lesson series. Last month it was the great Steve Vai imparting his wisdom when it comes to all sorts of guitar techniques and philosophies, and this month it's Joe Satriani's turn. Next month, you'll have John Petrucci as your instructor. And even though that will end the three-issue series, we won't be stopping there. We're planning to bring you all sorts of unique lesson content throughout the rest of the year, because our goal is to make each and every one of you a better, more knowledgeable player with each passing year.

Lastly, a few issues back I asked you all to weigh in with your suggestions for song transcriptions, and I'm really enjoying combing through all of the emails being sent to our soundingboard@guitarworld.com address. Mountain "Nantucket Sleighride," Huey Lewis "I Want a New Drug," Buddy Guy "74 Years Young," Def Leppard "Lady Strange," Thin Lizzy "The Sun Goes Down"...all great ideas that will be added to our ongoing list of transcription possibilities for future issues. Please, keep 'em coming!

—Jeff Kitts
Executive Content Director

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SOUNDING BOARD

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Delayed Response

A few issues ago, you asked in the Woodshed column for feedback and ideas from your readers; knowing you would get buried by responses, I wanted to wait a bit to weigh in. I've been a reader of *Guitar World* since the beginning and can appreciate what a moving target it is for you to crank out an interesting, relevant magazine 13 times a year. I just got the January 2018 issue in the mail, and have to say—I love it. Love that you brought back Performance Notes; Tonal Recall is a bull's-eye; and I can't wait to get into the Sabs article! In my humble opinion, keep the mix of upcoming artists, legendary bands and the stories behind their watershed albums, the lessons and top-shelf transcriptions, and you guys will be fine for a long time to come. P.S. (subliminal message): Blackberry Smoke transcription... Blackberry Smoke transcription... —Jaeden Pederson

Big Deal

I want to personally thank Jeff Perrin for his transcription of "Big Log" by Robert Plant, and a

huge thanks to *Guitar World* for printing this song [January 2018 issue]. I heard this song before I really knew who Robert Plant is and was (imagine my surprise when I found out about Led Zepelin!). This song is an amazing study in rhythm and melody for guitar. You crazy cats really hit the mark this month!

—Dean Adkins

I've been getting your magazine for a few years and enjoy every issue. Just wanted to say I have really enjoyed learning "Big Log" by Robert Plant! Your magazine always has a great variety of songs to learn that I never think of playing.

—Eddie Henry

Live and Learn

Just wanted to let you know how much I enjoyed the extra lesson content in the January issue. The transcriptions and instruction on how to play all those Christmas songs was perfectly timed and came in handy for me at family gatherings, and the lesson with Joel Hoekstra on adding color to a short sequence of notes looks like it'll be valuable well into the future. Please keep up the great lesson features, and I can't wait to see the monster Master Class with Steve Vai in the February issue!

—Delmar Barry

Devil's Advocate

I just read the "Keep the Faith" letter from Chris Champion in your January issue, and I would like to say that I concur. As

someone who listens to all types of music, I get called a "Satanist" sometimes because of the heavier music I listen to. Even if heavier music can be considered Satanic, we should use music to bring us together, not divide us. What makes *Guitar World* so special is that you don't discriminate. You are not afraid to show support for everyone regardless of their beliefs, ethnicity, sexuality, etc. You guys do an amazing job at showing the diversity of music and the widely diverse people who make it. For that, I say, keep on rockin'!

—Kevin Berry

Ramblin' Man

It's the end of the year, so I'm getting a few things off my chest. Hey, Dave Grohl! I love it that a drummer just had to come out front to sing and rock the guitar—Buddy Guy's drummer, "Killer" Ray Allison, did the same thing and it made him real happy. Do you know what would make me happy? Some nice juicy guitar solos to give the Foo Fighters' music a little breathing room and variety. Dave, you never shut up! I love your voice, but couldn't you crank out a couple of long solos now and then? Hey, Questlove and the Roots crew—why are your mixes so lame coming out of my television? All I can hear is that tin-can snare, your rapper buddy and the guy next to you beating on bongos with sticks—never once heard that tuba player. Letterman had a great live mixer for his house band—you could actually hear the bass and the kick drum. On a positive note, I've been playing guitar for 40-plus years professionally and have played every guitar through every amp, and I am currently in love with the


humbucker on my Epiphone Les Paul Jr. Better than any custom 'bucker I've heard and perfect for my thick but bright tone. Not too bright, not too one-dimensional like a super distortion humbucker. People ask me how I'm gonna customize my Epi. I tell them fresh strings is all; love those new Ernie Ball Slinky Cobalts. I don't even play my Strats anymore because I love my Epi so much. My new motto is "one pickup, two amps"—I'm currently rocking a 1971 Marshall Artiste 2x12 and a 2003 Carr Hammerhead 4x10. I'm gonna check out the Guitar Tone Company Bloody Finger distortion pedal—thanks for the tip!

—Paul Petraitis

Ink Spot

A '49 Merc and a vintage Strat—what more does a Detroit rocker need? Art and ink by Patrick at Speakeasy Tattoo in Peekskill, NY. —James Gardner



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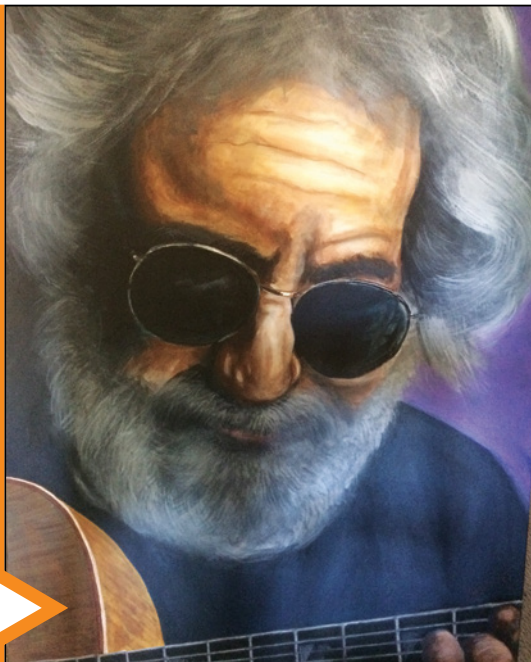
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READER ART

OF THE MONTH

If you created a drawing, painting or sketch of your favorite guitarist and would like to see it in an upcoming issue of *Guitar World*, email soundingboard@guitarworld.com with a scan of the image!



JERRY GARCIA BY MARK MEADOWS



JIMMY PAGE BY LEE THOMAS

DEFENDERS ⚡ of the Faith



Michael Condelli

AGE 45

HOMETOWN Cleveland, OH

GUITAR Kramer Focus 1000

SONGS I'VE BEEN PLAYING Van Halen "Hang 'Em High," Metallica "The Unforgiven," Dokken "Kiss of Death"

GEAR I MOST WANT Eighties-era Ibanez Tube Screamer, early to mid Eighties Mesa/Boogie Mark II-C head, Slash model Marshall AFD100, late Eighties/early Nineties ESP Kamikaze, a '91-'95 Ernie Ball Music Man Eddie Van Halen model in Quilt Green, Quilt or Flame Red



Josh Gordon

AGE 43

HOMETOWN Toronto, Ontario, Canada

GUITARS 1992 Fender Standard

SONGS I'VE BEEN PLAYING Keb' Mo' "Dangerous Mood," Allman Brothers Band "Midnight Rider," Colin James "I Can't Hold Out," Sam Cooke "Bring It On Home to Me"

GEAR I MOST WANT Seventies Telecaster Custom, Electro-Harmonix Soul Food



Joe Marro

AGE 44

HOMETOWN Hammonton, NJ

GUITAR Carvin DC127

SONGS I'VE BEEN PLAYING Whitesnake "Still of the Night," Fates Warning "Point of View"

GEAR I MOST WANT Another Carvin DC127



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MCGEE

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DIXIE
DREGS

20

AVATAR

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JACKIE
VENSON

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JEFF WATERS

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(from left) Danny Wagner, Josh Kiszka, Sam Kiszka and Jake Kiszka

The Fleet Is In...The Studio

MIDWEST RETRO-ROCKERS GRETA VAN FLEET LOOK TO THE DEBUT ALBUMS OF THEIR HEROES IN VAN HALEN, ZEPPELIN AND THE BLACK CROWES FOR INSPIRATION AS THEY RECORD THEIR ANXIOUSLY AWAITED FULL-LENGTH.

By Joe Bosso

► **"THIS IS GOING** to be a definitive statement," says Greta Van Fleet guitarist Jake Kiszka, discussing the full-length debut album that the hard-rocking Midwestern quartet is busy recording. "Our first studio EP, *Black Smoke Rising*, was kind of a snapshot of where we were at the time, but the full album is going to

be the real deal. I see it as a big-picture look at where we are now and where we're headed."

Few industry insiders would have predicted that a young group of upstarts from Frankenmuth, Michigan, with nary a turntable or sampler in sight, stood a chance in today's musical climate. But

Greta Van Fleet's infectious brand of high-octane rock, deeply influenced by bands such as Van Halen, Led Zeppelin and Cream, ambushed streaming services and radio with rip-snortin' riffs "Highway Tune" and "Safari Song." Following up such a big splash with an even bigger wave is a tall order, but Kiszka says the band (which includes his brothers Josh on vocals and Sam on bass, as well as drummer Danny Wagner) is aiming high.

"We have certain debut records that are like benchmarks to us—Van Halen's first record, Zeppelin's first, even the →



Greta Van Fleet's
Jake Kiszka with his
Gibson SG Standard

Black Crowes' *Shake Your Money Maker*," he notes. "Those records really seemed to sum up each band so well. Those albums are like the gold standard, and they give us something to shoot for. It's like, 'Can we be that good?'"

Kiszka estimates that the band has amassed 30 songs that they plan to record, and then they'll whittle the batch down to the best 10. "There's a few tracks that have been hanging around a while, and there are some we wrote in the last month," he says. "We might focus on the newer songs because they're the freshest. This time, we want to showcase some of our eclectic influences and have more variety—light and shade. We might go from something rocking and super-aggressive into a softer acoustic track."

For some bands, writing new material on the road is often a frustrating endeavor, but Kiszka notes that touring provided a fertile atmosphere for creativity. "It didn't stop our songwriting, but it did change how we wrote," he explains. "A lot of the songs we wrote on tour are more upbeat—we responded to the chaos and the pace. But then there were those moments when you're about to pass out in bed, so you might grab the acoustic and write something sweeter, and that's cool, too."

Greta Van Fleet recorded *Black Smoke*

Rising and its companion EP, *From the Fires*, with producer/engineer Al Sutton at his Rust Belt Studios in Royal Oak, Michigan. For the full album, they plan to track the basics with Sutton at Rust Belt before heading down to Blackbird Studios in Nashville for overdubs. Kiszka will once again rely on his trusty trio of electric mainstays (a 1961 Gibson Les Paul, a Gibson SG Standard and a Danelectro) along with a newly acquired Gibson J-45 acoustic, but he's looking forward to combing the music stores of Nashville for new axes. "Oh, I imagine I'll spend some money down there," he says with a laugh. "Nashville is a big guitar town, so I'll pick up a few things."

Looking back on the band's triumphs in 2017, Kiszka says it's hard to pin down a favorite moment ("Our first headline tour sold out in five minutes—how do you top that?"), but he was able to cross one item from his bucket list: meeting rock icon and fellow Midwesterner Bob Seger. "We opened for him on the first date of his tour at Dow Event Center in Saginaw, Michigan," Kiszka says. "We grew up with Bob's music, so we consider him to be a big influence. We snuck in during his sound check and watched him play 'Let It Be' on the piano, and then we got to chat with him. It felt like one of those magical passing-the-torch moments where things just came full circle."



WHAT'S ON MY PLAYLIST



JAKE CINNINGER AND BRENDAN BAYLISS FROM UMPHREY'S MCGEE

1

"Silent Night"

Stanley Jordan

"It's got a blues/funk vibe and amazing pentatonic hot licks that are worth taking the time to learn." —Bayliss

2

"Looking On"

The Move

"Pre-Electric Light Orchestra, the genius of Roy Wood and Jeff Lynne is in full effect here, heavy and progressive. Wood is a true multi-instrumental monster." —Cinninger

3

"Sultans of Swing"

Dire Straits

"Mark Knopfler's tone is perfect, his phrasing is perfect and even when he's squeezing lots of notes into a small space, each note is crystal clear." —Bayliss

4

"I Set My Face to the Hillside"

Tortoise

"Jeff Parker sets a sleepy, ambient and tunneled guitar melody that is a total ear worm. Very cool production to boot—the playing children seem to be right next to the guitar take!" —Cinninger

5

"Mandeville"

Bill Frisell, Ron Carter, Paul Motian

"The guitar is so fluid it almost feels like a horn to me. I think I understand it but still couldn't play like that if I tried." —Bayliss

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Dixie Dregs

GUITARIST STEVE MORSE GEARS UP TO TAKE A BREAK FROM DEEP PURPLE TO RE-UNITE WITH HIS OLD FRIENDS IN THE FUSION ACT WITH WHICH HE BEGAN HIS CAREER.

By Clay Marshall

▶ **DEEP PURPLE HASN'T** yet finished telling their fans goodbye, but longtime guitarist Steve Morse has already started getting reacquainted with some old friends. This spring, during a break from Purple's ongoing Long Goodbye tour, Morse will reunite with the Dixie Dregs, the influential fusion act he founded in the early Seventies with bassist Andy West. The group, which deftly mixed rock, jazz and bluegrass and earned four Grammy nominations before initially disbanding in 1983, will commemorate the 40th anniversary of their first proper album *Free Fall* with three dozen performances across America. It will mark the first time in four decades that Morse shares the stage with the other musicians who appear on that recording—West, drummer Rod Morganstein (Winger), violinist Allen Sloan and keyboardist Steve Davidowski.

While the Dregs have reunited intermittently over the years with a somewhat fluid lineup, Morse says he's excited to once again play alongside Sloan, currently a practicing anesthesiologist, and West, who recently retired from a career in the software industry. Still, Morse didn't commit to the reunion until the group broke the ice in person. "It was something that I said, 'Well, it sounds good, but let's get together and see how it goes,'" he says. "We got together in January 2017, and I thought it went really well. We did stuff that everyone had played on—basically, stuff from the *Free Fall* album—and we've been maintaining an email and phone presence as we figure out the arrangement decisions we have to make."

Morse says the band's set lists won't

be limited to *Free Fall* material, however. "Some tunes that we're going to do, we didn't really play live originally—for example, 'Day 444.' It's a complex tune with lots of parts and extras and things like that. That's going to be one of my favorite tunes to hear. We're also tackling another tune that we've only played a couple of times called 'Go for Baroque.' "

Morse isn't sure if schedules will align to allow for additional Dixie Dregs shows—"I'm still full-time with Purple," he says—but he believes any future activity should be on the band's terms. "I don't think we have to turn into a corporate industry machine of touring," he says. "It should just be something for fun, I think. That's what this all started as."



Steve Morse with his signature Ernie Ball Music Man model

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Avatar's Tim Öhrström (left) and Jonas Jarlsby with their Ibanez RG Prestige axes

Avatar

THE SWEDISH METALLERS UNLEASH *AVATAR COUNTRY*, A CONCEPT ALBUM FIT FOR A KING.

By Jon Wiederhorn

▶ WHEN AVATAR GUITARIST Jonas Jarlsby added the word “Kungen” (“King” in Swedish) to his social media account, he had no idea that the move would inspire the band to create *Avatar Country*, their most ambitious concept album to date. Unlike 2016’s dour *Feathers & Flesh*, the new album is an upbeat romp about the citizens of a wild kingdom.

From the album intro “Glory to Our King” to the closer, “Silent Songs of the King Pt. 2: The King’s Palace,” *Avatar Country* is powered by an eclectic batch of songs that range from quirky and meandering to fluid and precise. Loosely described, it’s a maniacal hybrid of Iron Maiden, Frank Zappa, In Flames, Aerosmith, Avenged Sevenfold and DragonForce.

“We’re like sponges,” says guitarist Tim Öhrström. “We soak in everything from movie music to the most brutal metal you can

think of. And then we mix it all together.”

The multidimensional songs are augmented by an abundance of solos from both guitarists that range from undistorted melodic snippets to ripping, rapid-fire volleys.

The second track, “Legend of the King” is an eight-minute-long microcosm of *Avatar Country*, combining bountiful neo-classical runs with melodic death metal shredding. Despite its length, the song was one of the easiest for Avatar to write.

“When we did it, everything came quite naturally,” Jarlsby says. “As soon as one part ended, it felt obvious that it was time to move on to the next section.”

While Öhrström improvised almost all of his leads on the album, Jarlsby was more meticulous, determining exactly what he wanted to play for each section. “What Tim does is great, but we work differently,” he says. “I write everything out and then add a lot of harmonies. And I listen to every note

to make sure they’re perfect.”

Jarlsby and Öhrström started writing *Avatar Country* in early 2017 and only planned to record an EP. By July, they finished six songs but wanted to continue writing, so they penned the remaining four tracks at Gothenburg’s Spin Road Studios in August with producer Jay Ruston (Anthrax, Stone Sour).

“It was the shortest writing session we’ve ever had, but we worked hard every day,” Öhrström says.

“We would have stuck to the EP idea, but when we listened back to the songs we liked everything. Then we decided to just go for it and make a full concept album to blow everyone away.”

AXOLOGY

- **GUITARS** (both) Ibanez RG Prestige with “wizard” neck
- **AMPS** (both) Kemper Profiler, Peavey Rockmaster and Peavey 5150 with a Marshall 1960s cabinet; Hughes & Kettner TriAmp
- **EFFECTS** (Öhrström) Kemper flanger, wah-wah; (Jarlsby) none
- **STRINGS** (both) Elixir Baritone



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Jackie Venson

THE AUSTIN BLUES GUITARIST KNOWS WHAT IT'S LIKE TO WIN OVER AUDIENCES, ONE NOTE AT A TIME.

By Carrie Courogen

► **FOR AUSTIN GUITARIST** Jackie Venson, opening for Gary Clark Jr. on tour this past fall began the same way every night. Venson and her band would walk out onstage to the sound of cheers from sold-out audiences, excited because the show was about to begin—and as soon as Venson slung her Strat over her shoulder, the crowd would go silent.

“They’re all just standing there confused, and I know what they’re thinking,” she says with a laugh. “‘Oh no. I hope she’s good. I’ve never seen a girl that’s good.’ It’s like they get this train-wreck anxiety. There’s no other reason why 3,000 people would get quiet all at the same time.”

The tension never fazes her though, because she knows what’s coming next. “They’re gonna love it and realize that yes, I can stand up to Gary Clark Jr., and were nervous for no reason. I start the song and within four seconds, they’re screaming. I love it.”

A classically trained pianist who didn’t pick up an electric guitar until her final year at Berklee College of Music (“It just didn’t feel right, devoting my life to playing old dead guys’ music.”), Venson credits her return to her hometown in Austin and its supportive artistic community with shaping her skills so quickly. After sitting in on blues jams for a few years, she assembled her own band in 2013 and has since released two full-length albums and three EPs.

Her latest EP, *Transcends*, was born from a concept to craft an album out of songs with one-word titles. An electrifying five-song collection of those songs that shared a common theme of “universal love and acceptance and transcending all the weird darkness we experience as humans,” it showcases Venson’s blues and

funk-influenced playing, full of empowerment to face the turbulent times we’re in.

“The state of the world when I wrote the songs was bad, but that was before certain people took office. This was before it got way worse,” says Venson. “It was a very strange coincidence. But that’s alright. At least we’re all in it together and music can give us all something to love and have in common.”



AXOLOGY

- **GUITARS** 2016 Fender Elite Stratocaster, 1958 Les Paul Junior reissues
- **AMPS** Fender Blues Junior, Fender Blues Deluxe
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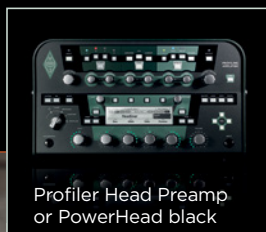
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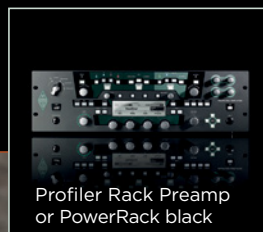
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TY TABOR

He's been the lead guitarist in King's X for 30 years, has a new solo album out this month and rides dirt bikes like Ricky Carmichael, but what *Guitar World* readers really want to know is...

Interview by Damian Fanelli



WHAT IS THE HARDEST SONG TO PLAY LIVE? THAT GOES FOR KING'S X OR ANY OF YOUR OTHER SONGS.

—CHRISTOPHER GOODWIN

Well, a lot of the songs I've never played live, so I don't know. There's a whole lot of music on my solo stuff that I don't even know if I can play it live. As far as King's X is concerned, believe it or not, "It's Love," one of our biggest hits in the early days [1990], is one of the most difficult songs for us as a band to play. It just requires more coordination than most songs, as far as voice and hand coordination, doing things at different rhythms and times that don't hit at the same time together. It gets confusing. So that's a hard one for us to pull off and do it well.

Q: I'm excited to hear your new solo album, *Alien Beans*. What can you tell me about it?

—Dutch Schultz

It was an idea that started with my manager—to release a bunch of the stuff I had released to fans online, things that weren't on a major label. He suggested I should release some of the catalog on a label so that more people would know about it. That was the original idea—but as we were putting some of the old stuff together, I also was writing new stuff, so I told Rat Pak Records, why don't I write some more new songs and we can make it a bigger package, offering more than just the old stuff. The intention was to have two or three new songs, but as I kept writing I kept putting it on hold, saying I've got another one that's almost finished and another one that's almost finished, etc. I basically put the album on hold for about a year to finish writing songs to have a new album to release at the same time with the old. So we decided to make it a double album—old and new.

Q: Is there a young guitarist or band that excites you?

—Chris Healey

Death Cab for Cutie. I've been a big fan of theirs for years. Chris Walla, the guitarist that left the band after their last album [2015's *Kintsugi*], he's someone I always enjoyed watching play live and enjoyed what he does live. He's just very atmospheric and different and quirky, but I loved everything he did and what he added to the band. And for a while I was into Billy Talent pretty heavily, but I haven't listened to them a lot lately. I've actually been going back and listening to a bunch of stuff from the Seventies that I haven't heard in a long time. I've been doing more of that than getting into new stuff. But any time Death Cab has something new out, I get it as soon as it's available.

Q: I've always thought your tone on [the 1994 King's X album] *Dogman* was amazing. What amp and gear did you use?

—Dan Coppola

I used more than one thing, actually. I had a Mesa/Boogie Dual Rectifier that was real hot, and I

also had a Marshall that belonged to [producer] Brendan O'Brien. It was basically a combination of the Dual Rectifier and the Marshall on a lot of things. As far as guitars, I think I was playing a Zion during that time and Strats also. So, kind of a combination.

Q: King's X's sound changes so much on each album, from the reverb future of *Out of the Silent Planet* to the tremendous heaviness of *Dogman* to the warm tones on *Ogre Tones*. Which album do you think best sonically represents the band's sound?

—Fitch Proctor

Probably *Gretchen Goes to Nebraska* [1989]. There are others where I like the guitar sounds, but with *Gretchen*, somehow we had the mics placed perfectly. By the way, the way we got these guitar tones was by using very cheap [Shure] SM57 mics. Every time someone tries to use something expensive on one of my cabinets, I hate the way it sounds. I can't tell you how many engineers I've had to argue with and say, "Just put a 57 by the cone and let me show

you where to put it." They would just be flabbergasted and say no way. There's a special technique to using a 57 to get a killer guitar sound; it usually involves aiming more toward the outer part of the cone of the speaker instead of the inner cone. Most people point toward the inner cone. I hate that sound. The outer cone gives it a quirky, weird tone.

Q: You pioneered the drop-D sound in rock. A quick listen to "Pleiades" [from *Gretchen Goes to Nebraska*] and it's clear that no one was using drop tunings like you. What inspired you to experiment with drop tunings?

—Wendell Lowder

The very first thing that inspired me to tune a guitar down was "I Want You (She's So Heavy)" by the Beatles. When it gets to the end of the song, that big riff, you can't play those notes in regular tuning. I was figuring it out and I was like, my guitar doesn't go low enough. So I just tuned the strings down to hit the note. That was my first time doing a drop tuning—what was that, 1969? After that I started realizing that a lot of blues players were doing it on acoustic, and then I heard Brian May do it on a song or two and Eddie Van Halen did it on *Fair Warning*, but mainly Brian May on Queen's "Fat Bottom Girls." That drop tuning seemed heavy. I had already started experimenting, but when I heard that, I said, yeah, that's a pretty evil sound. I started writing things around that.

Q: How do you get your tone? Better yet, how do I get your tone? What guitar, what amp, etc. should I get? Is there a "Ty Tabor kit" I could assemble?

—Lance Daltrey

I wouldn't recommend anything because people would buy something and say, "This doesn't sound



anything like Ty Tabor.” That’s just the truth. It doesn’t matter if I’m using Orange amps or Boogies or Labs or Marshalls or what. People tell me my tone doesn’t vary a whole lot depending on the amp I’m using, or the guitar. In general, the tone stays in the ballpark. Believe it or not, that’s always been a problem for me because my tone is, well, I’ll just say it the way [King’s X members] Doug [Pinnick] and Jerry [Gaskill] always say it: No matter what I pick up, it doesn’t sound like anybody else. Every time, Doug will shake his head and say, “It’s in the hands.” Brian May can pick up whatever it is, and it’s gonna sound like Brian May because it’s in his hands. It’s not the gear. There’s no easy answer. Just plug into something and be that. I wish there was, because I’ve spent my whole life trying to get other people’s tones, but it just doesn’t work that way.

Q: What’s your all-time favorite song that you wrote and why?

—Todd Teske

Probably “Ride” [from Tabor’s 2006 solo album *Rock Garden*] because it’s about motocross and racing, and those things are a much bigger part of my life than people realize and always have been. I’ve told people a million

times: If I could’ve made a living in motocross, no one ever would’ve heard me play a note of guitar. It was my true, true love and passion. I’m still drawn to it, and I ache that I’m not physically strong enough to take that kind of abuse and do it anymore. I’ve broken too many bones, and now I’m paying the consequences of a life of racing. There’s no high I’ve ever felt in front of a crowd that can compare to the high of being in the middle of a race. The adrenaline, the focus, everything is so much higher because danger is involved. A mistake means bad things for you and others. Your focus reaches a place that fear puts you in that you can’t get to in normal life. That gives you a high like nothing I could explain. I used to tell people it was spiritual. I played in front of over 300,000 people at Woodstock [1994], and that feeling was lame compared to the feeling of being in a race. That’s the honest-to-god truth. The ultimate to me is being in a motocross race and flying through the air. I used to love, love, love flying through the air. I got into it to do jumps!

Q: What was your first guitar and where did you get it?

—Jade Mitchell

It was a little plastic guitar my parents bought for me. I was really

young, like, three maybe. It was for my birthday, I believe. So they gave me this guitar and I knew it wasn’t real. It was a plastic acoustic guitar, and it didn’t sound right and I just got really mad about it and I went to the living room, put it on the floor and jumped up and down on it and smashed it into little pieces. I was just angry that it didn’t sound right! I mean, I was so excited—I got a guitar, but no, it’s not a guitar! But, instead of being very angry with me, my parents bought me a real guitar. They realized I could tell the difference—and that I wasn’t just a kid saying, “I want this, I want this,” but that I really understood it. I know my first electric was definitely a Telstar. There was a kid down the street with a Telstar and a little amp that had a three-inch speaker in it. He sold it to me—the guitar and the amp—for \$25. I mowed yards for six weeks to be able to pay for it. My dad bought it and I mowed to pay him back.

Q: Who are your top three guitarists of all time based on a combination of technical virtuosity, signature sound and influence on the world of music?

—Jeff Tiomson

That’s tough. I don’t know if I could do just three, but I’ve got six! Brian May—ultimate style, tone,



WHEN IS KING’S X GOING TO RECORD A NEW ALBUM?

—PAUL WALKER

We’re looking at the beginning—some of the demoing and recording—of a new album this year, actually. We’ve been talking about it for a couple of years, and the plan is, if everything falls in line, to do a new album in 2018.

taste, choosing what to play and what not to play, it’s genius. He’s one of the most gifted guitarists we’ve ever had. The same goes for Allan Holdsworth. He literally changed my life. He changed everything for me—my view of how to play got shattered when I heard the first U.K. album he was on [1978’s *U.K.*]. The solo on “In the Dead of Night,” I was shocked. I was like, “What is this?” To me he was a god among men. Ace Frehley of Kiss because of his choice of notes—he had some of the greatest solos I’ve ever heard. Like on “Shock Me,” to me there couldn’t be a more perfect solo for that song. Robin Trower had a big influence for obvious reasons, that bluesy style, that touch. I saw him recently; it was one of the best shows I’ve seen in years. Number five is Johnny Winter, another life changer. When I heard him play blues on 12, it gave me permission, and it was life changing. Number six is Phil Keaggy. He’s one of the greatest players I’ve ever seen live. I’ve seen him countless times and I’m always inspired. It always makes me want to practice. The first few times I saw him, it made me want to quit.

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by Eric Feldman, guitarshoptees.com



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? INQUIRER

JEFF WATERS

OF ANNIHILATOR

■ What influenced you to pick up a guitar?

My mother told me we would walk by this shopping mall where we lived in Ontario, Canada, and there was a guy playing guitar all the time out in the street. I sorta had little temper tantrums when I wanted to stop and listen and she would pull me away. So she picked up really quickly that, out of the piano, which she played, and other instruments, nothing sort of got my attention [*like the guitar*]. I was a real ADHD kid. It just seemed like guitar was something I could focus on. I was a zombie, staring right at it. So she got me into lessons when I was probably seven, eight, nine years old.

■ What was your first guitar that you owned?

The first decent guitar I got was a Yamaha classical from 1974, which I used on the song "Crystal Ann" on my band's first album. I still have it in my studio today. I guess my first electric was from Sears. My mom got me this totally cheap Les Paul copy. I'd gotten into Van Halen and started stripping my guitar right away!

■ What was the first song you learned?

It was called "Big Rock Candy Mountain," a two-chord, simple song. I remember Elton John's "Saturday Night's Alright for Fighting"—tryin' to figure out those notes.

■ What do you recall about your first time playing live?

It was in our high school auditorium. But of course I got caught the day before in rehearsals smokin' weed with one of the other guys, so they kicked us off and we never got to play the show. The next one was at another high school. I think we were doing "Black

Magic" by Slayer. We did a Venom song. I think we even did an Anvil song.

■ Have you ever had an embarrassing moment onstage or a nightmare gig?

We were looking forward to playing the Alcatraz Festival in Belgium. We went onstage and I was trying to sing along and find the pitch of the song, but my guitar was locked into the wrong tuning, a half-step out from everybody else. My tech obviously didn't calibrate the tuners right and just tuned them all wrong. Normally, I would never do anything like this, but I got so frustrated and was so adrenalized, going onstage and the crowd was into it. I got extremely angry, and didn't think. I grabbed one of these Boss tuning pedals and threw it at the backdrop. All the crowd and the stage crew saw was Waters throwing a tuner and figured I was throwing it at someone. And I stormed off the stage like a little diva and just left, didn't say anything to the crowd and just bailed. That was the most regrettable moment of my career for live stuff.

■ Is there a particular moment on Annihilator's new album, *For the Demented*, that makes you proud as a guitar player?

"Twisted Lobotomy" is more of an older-school Annihilator vibe from our early demo days, back in the mid Eighties. It's real raw and thrashy, I'm not trying to play fancy or anything. "For the Demented" is a swingin', groovin' tune with a Van Halen-y vibe in the solo. Sometimes I like playing fast, sometimes I like playing bluesy, sometimes tasteful. Whatever the song calls for.

■ What is your favorite guitar or piece of gear?



Jeff Waters plays his signature Epiphone Annihilation-II Flying-V

I've got a mini collection of Van Halen guitars. I've got a couple of top ones—a Frankenstrat and a Gibson SG Diablo. Those would be the two favorites of mine. Then the real-world ones I use in the studio, I've got two models of Epiphone guitars. I like the lower-cost guitars, they just seem to have a twang and some life and bounce to them. And there's a Wolfgang USA charcoal black guitar that I got a few years back from Van Halen's guy, and one of the Epiphone Annihilation guitars I have. And another store-bought Van Halen guitar, one of the black/white striped things that I use for almost all of my solos now. It's amazing.

■ Do you have any advice for young players?

I'd probably say the same thing to somebody who's trying to do this long term or as a hobby. You've just gotta have fun with it. And it would be really cool to learn different styles if you're trying to do it as a serious living. This is the toughest time in the last 20–30 years to have an actual career—and to last. You have to learn everything you can about not only your instrument, but other instruments, and how to write. Even if you're not great at everything, you've gotta multitask. Learn how to record stuff at home. If your bass player doesn't show up, grab a bass and learn how to play it. And you've got to keep your brain clear. You can't do that if you're partying all the time.

—RANDY HARWARD

Annihilator's latest album, *For the Demented*, is available now.

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Fit for a King

AN INSIDE LOOK AT KING TONE GUITAR, WHERE HANDMADE PEDALS, PICKUPS AND UNIQUE SWITCHES ALL GET THE ROYAL TREATMENT.

By Damian Fanelli

JESSE DAVEY KICKED OFF his six-string career with the Hoax, a cult U.K. blues outfit that released a killer debut album, *Sound Like This*, in 1994. The record, which features the ultra-funky “Scaramouche,” got respectable airplay around the world. But what really caught listeners’ ears was the way Davey and his fellow Hoax guitarist, Jon Amor, convincingly nailed the late Stevie Ray Vaughan’s tone, style and feel. Davey—in particular—turned it into an art form.

“I discovered Stevie when I was 15—only three days before he died,” Davey says. “Although I’d only known about him for a short time, his death was completely devastating to me. He’s gone on to have a massive influence on my life.”

Davey’s been busy since *Sound Like This*. Besides touring with the Hoax and the Davey Brothers, he’s directed videos, recorded soundtracks and played on sessions for Mick Jagger, Dave Stewart and Ringo Starr. He also launched King Tone Guitar, a southern California-based company that builds—entirely by hand—pedals, pickups and a secret weapon called the King Tone Switch, all of which help guitarists dial in a tone that’s fat and thick but graced with

top-end bite—à la SRV.

King Tone Guitar’s line includes:

1. THE DUELLIST: “I grew up with the Tube Screamer and Klon but found the drop in bass too much,” Davey says. “The Duellist was created out of the need for a more versatile, organic-sounding overdrive. It’s actually two pedals in one.”

2. KING TONE SWITCH: “For years, there was a tone that was out of reach. I just couldn’t get the edgy, warm sound I heard in SRV’s and Albert King’s playing. One day I was experimenting with putting guitar tones through pickups, as in, using pickups as components, and I heard a glimpse of what I was after. It took three years till I worked out how to put it in a switch!”

3. VINTAGE FUZZ: “Germanium transistors are so varied, and most don’t sound good in a fuzz. I bought and tested thousands of germanium transistors. Only around three percent sounded good—and those are the ones I use in the Vintage Fuzz.”

4. F•U•Z•Z: “The same tone as the Vintage Fuzz but in a smaller, pedalboard-friendly enclosure.”

5. BLUEBIRD J1 PICKUPS: “The things that make a pickup stand out—louder,

brighter, more bass—are often detrimental to tone. For me, the best pickups are slightly under-wound with an extreme scatter-winding pattern. Also, fewer windings on the bridge is preferable, which goes against what’s done on most modern pickup sets.”

Davey says King Tone Guitar is growing fast and will be expanding in 2018. Check out the rest of his line at kingtoneguitar.com.

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FRANK HANNON OF TESLA

VENUE: Paramount Theatre **DATE:** July 25, 2017 **LOCATION:** Denver, CO

Interview by RICHARD BIENSTOCK

"MP3"

"'MP3' is the opening track of our last studio album, [2014's] *Simplicity*. It's fun to open the show with it because it starts off with this grandiose kind of bolero Spanish-style piece of music that I wrote. It's an operatic kind of theme that opens up musically. The song just has this 'grand entrance' feel to it."

"THE WAY IT IS"

"This is one of my favorite songs to play live. It's a very melodic song in the key of D. I have an acoustic guitar on a stand that fits right into my pedal board, and I go to that for the verses. I strum the chords on the acoustic and then from there I kick right into the chorus using my Leslie simulator pedal. It's a DLS RotoSIM—a great pedal. For me, the combination of the acoustic guitar and the electric guitar is an influence that comes from Peter Frampton. And in this song I do a little tribute to Peter by playing one of the licks he uses in 'Do You Feel Like We Do.'"

"CUMIN' ATCHA LIVE"/"TRUCKIN' "

"We're really influenced by Seventies artists like the Stones and Peter Frampton and Led Zeppelin. All those bands added a touch of class when they'd break it down and play acoustic. But I have a little secret for you—the first number we do [*in the acoustic set*], 'Cumin' Atcha Live,' I play a lot of slide on the acoustic guitar and there's not quite enough grit when I go direct. So I plug it into my amp. It's still acoustic, but it's acoustic into an amp."

"SIGNS"

"'Signs' is just an example of a great song. I mean, I know a lot of great guitar players, but the key is to be able to play great guitar and also write a great song. We covered 'Signs' [*on 1990's Five Man Acoustical Jam album*] because it's a great song with great lyrics and simple chord changes. It just really works."

"HANG TOUGH"

"'Hang Tough' is one we transposed into a different key and it sounds heavier now. We've made it a little bit lower so it's a little easier to sing 30 years later. And we actually really enjoy playing it this way. It sounds 'tougher.'"
[laughs]

"EDISON'S MEDICINE"

"This one is Tesla at 10—high energy, and it has everything in it. It has the theremin, it has sound effects, it has crazy whammy bar licks. It's the song where I practically pull the Floyd Rose off my guitar. I have a lot of fun wanking on that thing on this song."

"MODERN DAY COWBOY"

"In the early days when Tommy [*Skeoch, former guitarist*] was in the band, he and I collaborated on these riffs and hammer-ons and chord changes. That song, every part is put in by two different guitar players. It's a collaboration. And then to top it off, Jeff [*Keith, vocalist*] wrote lyrics that are still so relevant today. We're still going on in the news about the USA and the USSR, the foreign lands, and, you know, we wrote that song 30 freakin' years ago! I'm very proud of this song for many reasons, but especially for the lyrics and the collaboration of how we worked together musically."

"LOVE SONG"

"The intro is always fun to play live because everybody reacts to the very first note I play. It touches a soft spot. It's rewarding to have written something so simple and that so many people enjoy. You know, as a guitar player coming up in the Eighties, there was so much competition with how technical you could play. And it's funny how the simplest things I wrote are the ones that touch people the most. And in this song there's a lot of feeling. The chord changes on the verse, I was strumming at four in the morning when I wrote it. I had just broken up with a gal and was feeling really depressed. So the progression goes from major to minor in the same key. It goes from happy to sad. And the idea of going happy to sad, happy to sad, that's what gives the song a special feeling."

MP3
INTO THE NOW
THE WAY IT IS
HANG TOUGH
HEAVENS TRAIL

(ACOUSTIC SET)
COMIN' ATCHA/TRUCKIN'
PARADISE
SIGNS

(CHANGE BACK)
WHAT YOU GIVE
ED'S MED
LOVE SONG
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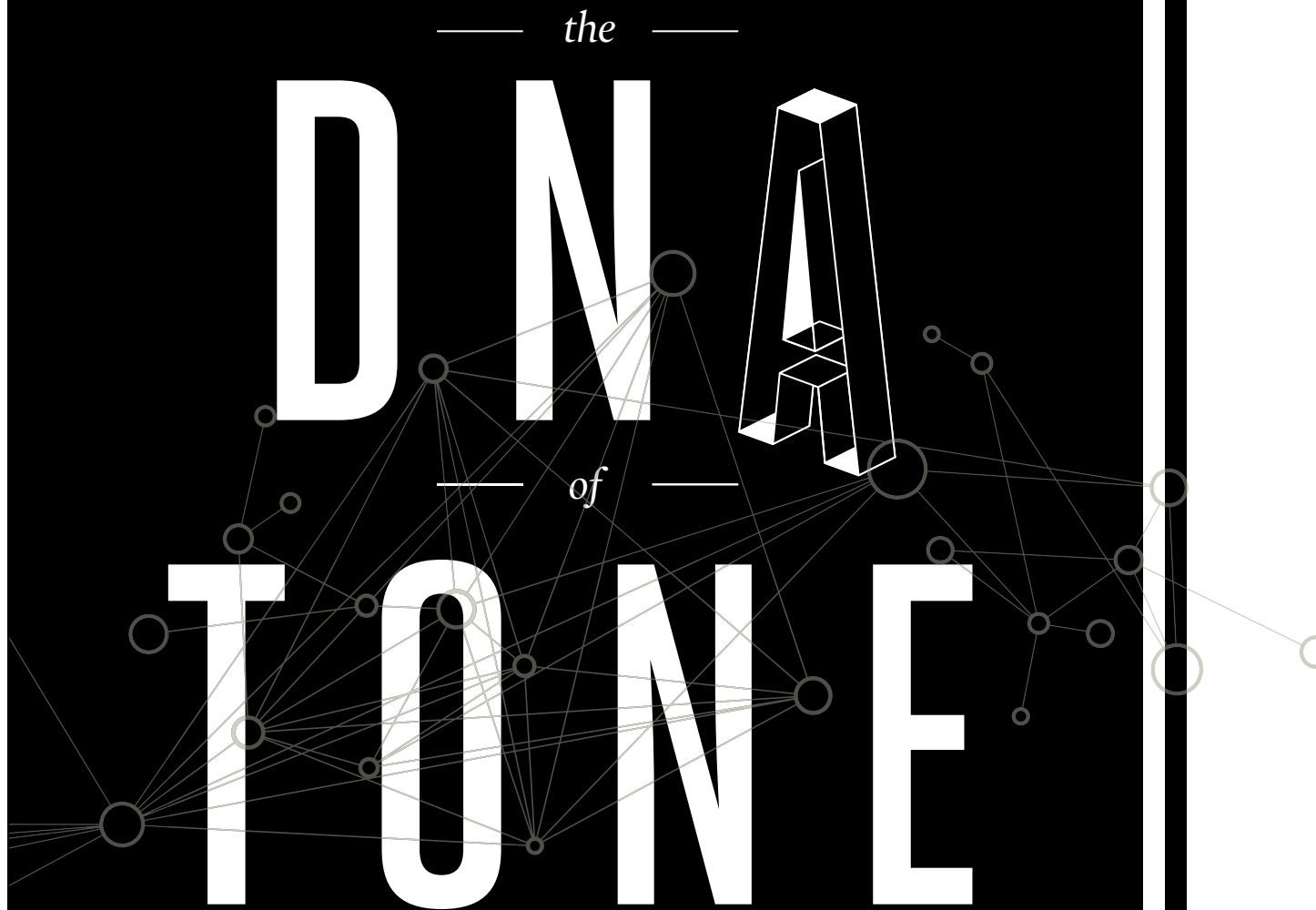
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the DNA of TONE



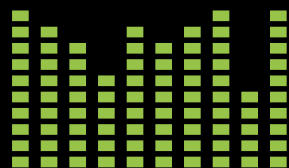
Our handy guide to the basic building blocks behind the **GUITAR TONES FOR SEVERAL POPULAR GENRES.**

BY **CHRIS GILL**

GUITAR WORLD

MARCH 2018 ISSUE

PAGE THIRTY-SIX



CREATIVE INDIVIDUALS TEND TO VIEW THE TERM “FORMULA”

as a dirty word, but most styles of music have specific parameters and characteristics that define them. For several of the most common styles of popular music, the style itself is defined predominantly by the guitar tone. For example, while punk and metal rely on heavily distorted guitar, most music fans can tell the difference between the two as much as by how the guitar sounds as by how it is played.

While it would be nice to be able to buy just one guitar rig that could be used for every style of music, the reality is that guitarists usually need to rely on separate sets of building blocks to play various styles. Below are a few basic guidelines to consider when putting together a rig, whether you want to play jazz, blues, classic rock or metal.

JAZZ

THE GENERALLY PREFERRED tone for traditional jazz is not too far from the sound of an archtop hollowbody acoustic guitar, only amplified to louder volume output to be heard over other instruments like drums, horns and electric bass and keyboards.

The tonal palette for jazz expanded during the early Seventies with the emergence of jazz-rock fusion with guitar tones that would not be out of place on hard rock records of the day, and during the late Seventies and Eighties many players took tonal cues from funk

Jazz

1. D'ANGELO DELUXE EXL-1
2. EVENTIDE H9 MAX
3. HENRIKSEN BUD JAZZAMP
4. FENDER TWIN REVERB



2



3



4



1

and pop productions. However, over the last few decades most jazz guitarists have returned to more traditional tones as a base.

The ideal electric guitar for traditional jazz is an archtop hollowbody with a “floating” pickup attached the end of the fingerboard instead of the top, to allow the top to vibrate and resonate with its full acoustic potential. Flatwound strings are also preferred. Archtop hollowbodies with top-mounted pickups and controls are also popular, as are semi-hollow models. While many jazz guitarists like Bill Frisell, Wayne Krantz, Mike Stern and others prefer solid-body electrics, the number of players who prefer solidbodies is a smaller group.

For amplification, a powerful amp with plenty of clean headroom is preferred. The

classic tube-driven Fender Twin Reverb is a good choice, as are solid-state amps like the Roland JC-120, Polytone Mini Brute and Henriksen Jazz Amp. Good traditional jazz guitar tone should be clear, warm, rich and dynamic with emphasized midrange and bass and just enough treble to keep the tone from being muddy and flat.

An overdrive or clean boost pedal is ideal for players who lean toward fusion or just want a little rock or blues personality. Other effects are generally used sparingly, although crisp, shimmering chorus is often used for rhythm tones. The Eventide H9 and Mod Factor, TC Electronic Corona or various Boss chorus pedals (as well as the chorus effect in Roland Jazz Chorus amps) are all popular choices.



Blues

1. DUNLOP CRY BABY WAH
2. MARSHALL 1962 BLUESBREAKER

BLUES

BACK IN THE early days of the electric guitar, jazz and country players demanded only the cleanest tones from their amplifiers, and anything beyond the slightest hint of overdrive was considered vulgar and undesirable. Whether it was intentional preference or just a tendency toward playing as loud as possible, blues guitarists were the first to adopt the sound of a distorted amp during the early Fifties. The raunchy tones of a primitive amp circuit pushed well into overdrive inspired British blues and rock players during the Sixties, who developed their own signature blues tones using British amps.

Pretty much any style of electric guitar is acceptable for playing blues, including an archtop hollowbody (like T-Bone Walker and Duke Robillard), semi-hollow (like B.B. and Freddie King), or solidbody (Muddy Waters, Buddy Guy, Stevie Ray Vaughan,

you name it). Even cheap pawnshop guitars and shred axes are acceptable, although an eight-string baritone may be pushing things too far. While Stevie Ray Vaughan was known for using exceptionally heavy strings in his quest for the fattest tone, most blues guitarists prefer lighter-gauge strings that make it easier to bend notes.

When it comes to amps, Fender is the standard for American blues and Marshall reigns supreme for Sixties-style British blues. Fender tweed amps are particularly ideal for their harmonically rich overdrive and horn-like midrange, but more powerful later Fender models like the Deluxe Reverb and Super Reverb also are beloved. The most ideal Marshalls for blues are ones with early, pre-master volume circuits. Dozens of amp builders from large corporations to small boutique artisans offer a wide variety of amps based on Fender and Marshall circuits that are good alternatives.

Like jazz guitarists, blues guitarists generally prefer to use only a handful of effects. Again, overdrive and clean boost pedals are popular, but even a good distortion pedal isn't entirely out of the question. Other useful effects include tremolo and reverb if the amp doesn't have these features, and a wah pedal is acceptable both as a midrange filter/boost or for typical sweeping wah effects. For modern blues à la Gary Clark Jr. or the Black Keys, an octave-up pedal is a popular effect.

CLASSIC ROCK

Classic rock—which loosely spans a period from the late Sixties through the early Eighties—has by far the broadest tonal palette of the genres discussed here, which means that there are many more options to choose from and consider. Guitarists from this era tended to prefer distortion tones that were more saturated than typical blues overdrive tones, and thanks to more powerful amp designs players were able to achieve this with tighter, more focused bass as well. However, modern multi-stage gain circuits were just in their infancy during the late Seventies and distortion pedal circuits were not as refined, so the tones are more “polite” than the metal tones that became the norm shortly after the birth of thrash metal.

Like the blues, almost any style of electric guitar is acceptable, although a solidbody guitar is usually preferred, followed by semi-

hollow and in a few rare instances a hollowbody archtop (à la Ted Nugent or Steve Howe). The classic triumvirate—Gibson Les Paul, Fender Stratocaster and Fender Telecaster—are reliable choices that can handle most classic rock tones, but variations on these designs as well as the Gibson Explorer, Flying V and SG are good too.

Distorted classic rock guitar tone is more about power amp distortion than preamp gain, so you'll want either a non-master volume amp (if you don't mind the excess volume levels needed to push these amps to the sweet spot) or use a high-gain amp with the volume control cranked all the way up and the gain dialed up only moderately. Hundreds of great classic rock recordings were done with small Fender tweed combos like the Deluxe and Princeton, which deliver har-

monically rich distortion but at the expense of loose, flabby bass. Fender, Hiwatt, Marshall and Vox amps were the most common choices back in the day, and any of today's amps based on those classic models from the Seventies are good alternatives.

When it comes to effects, pretty much anything goes, including fuzz, compression, rotating speaker/Leslie cabinets, delay/echo (particularly tape delay), modulation effects like phase shifting, flanging, chorus and tremolo. A graphic EQ pedal with several frequencies boosted (like midrange) can push a moderately overdriven amp into distortion, and hundreds of distortion pedals can transform any clean amp into a distorted classic rock beast—just go easy on the gain and try to retain some of the natural clang of the strings.



Classic Rock

1. FENDER AMERICAN PROFESSIONAL STRATOCASTER
2. MXR CARBON COPY
3. MXR M100S TEN BAND EQ
4. EPIPHONE JOE BONAMASSA 1958 AMOS KORINA FLYING V



1



2



4

Metal



1. FRACTAL AUDIO AXE-FX II PREAMP/EFFECTS PROCESSOR
2. ELECTRO-HARMONIX METAL MUFF
3. DIEZEL VH4
4. FULLTONE OCD



3

METAL

While the definition of metal has changed since the earliest days when Black Sabbath and Led Zeppelin pioneered the genre (in fact, by today's standards Zeppelin would not be considered metal at all), the primary, defining sound of metal has always remained a heavily distorted electric guitar. Over the years the amount of distortion has crept up significantly, thanks to advances in high-gain amp circuits and stomp box technology.

Because excess distortion and volume is the goal, a solidbody guitar is the preferred choice since semi-hollow and hollowbody guitars tend to feed back when played at the boosted levels of gain for metal. Standard six-string guitars are still the most common, but increasingly metal guitarists are playing seven- or eight-string guitars, baritones or six-strings with extended

scale lengths that can better accommodate dropped tunings and heavier string gauges.

A multitude of high-gain amps that produce modern metal tones are available from companies that include Blackstar, Bogner, Diamond, Diezel, Egnater, Engl, EVH, Friedman, Fryette, Hughes & Kettner, Line 6, Marshall, Mesa/Boogie, Orange, Peavey, Randall, Soldano and dozens of other manufacturers. Tube amps are still dominant, but many players prefer the tighter tone and fast attack of solid-state amps, and an increasing amount of metal guitarists are using digital modeling products such as the Fractal Audio Axe-Fx II, Kemper Profiling Amplifier and Positive Grid Bias Amp.

Many great distortion pedals are now available that can produce credible metal tones through almost any amp. There are literally hundreds of options, with the

Electro-Harmonix Metal Muff, Friedman BE-OD, MXR Fullbore Metal and TC Electronic Dark Matter being among the more popular choices. A good overdrive or clean boost pedal like a Boss SD-1 Super Overdrive, Electro-Harmonic Soul Food, Fulltone OCD, Ibanez TS9 Tube Screamer or Klon KTR is ideal for players who want to boost solos.

To minimize noise and tighten rhythm playing, a noise gate/suppressor is essential. Because high-gain distortion tends to result in undefined, smeared tone when using reverb, a delay pedal is a better alternative for creating room- or hall-like ambience while preserving clarity and definition. A graphic or parametric EQ is also helpful for sculpting tones with greater precision, particularly when cutting midrange. **GW**

THE JOE SATRIANI



GUITAR METHOD

THE SECOND INSTALLMENT OF OUR SPECIAL THREE-ISSUE MASTER CLASS SERIES, THE FLEET-FINGERED LEGEND OFFERS AN EXPANSIVE TAKE ON THE MOST EFFECTIVE LEARNING PATHS FOR DEVELOPING MUSICAL EXPRESSION ON GUITAR.

BY JOE SATRIANI WITH ANDY ALEDORT
PHOTOGRAPHY BY JOSEPH CULTICE

A COOL THING ABOUT the guitar is that it's different from a lot of other instruments in terms of what you can do with it and how you experience it. For me, it was so different from playing the drums, which is the instrument I started on. The drums were *loud*—everything you did was so completely “public.” Growing up in a house with seven people, they reminded me of that every time I sat down to play.

For three years I tried to be a drummer, but with the electric guitar, of course, I could bash it and it was still quiet—until I turned it up! But you could still get the same intensity with the guitar, even without it being plugged in. The drums are really not like that. They are totally dynamic, acoustically.

FIRST CHORDS

The important thing about that was the guitar allowed me to quietly play and develop ideas, such as this song (**FIGURE 1**). That was one of the first things I discovered on the guitar, which is something that I would normally have been embarrassed to write as my first song. It was called “Lady in Pink” because there was a drawing of a woman in pink that one of my sisters had done and taped to her closet door. I was hanging out in her room one day, play-



ing her guitar, and I started to write a song about that little drawing.

I wouldn't have been caught dead playing those chords, Em(add9) and Dmaj9, really loud when jamming with my friends, but because the guitar is so intimate, I could do it privately and get enjoyment out of it. I think, for me, having the time to spend exploring what was so intimate about these chords was important, and then figuring out the few different ways I could use them became the next step.

It took years to figure out that this first chord, the Em(add9) with the added second, or ninth (F[♯]), could eventually be interpreted this way (**FIGURE 2**), or played as an *arpeggio*, or “broken chord.” But it all came from understanding the *mood* of the chord. I didn't know the name of it, but I knew it was an Em with a little extra something. I figured that my little finger wasn't doing any-

thing, so why not drop it down on the high E string? There's a certain design and geometry to the guitar that allows for these explorations and discoveries, such as this type of embellishment on a G chord (**FIGURE 3**). I'm thinking, what am I going to do with my pinkie? It's just hanging out, so I might as well flutter it around!

That was the beginning of me feeling very comfortable, even playing in the first position, and that each one of these first-position chords—whether it was a G or a D—that I could do something with it by simply lifting a finger off one of the strings, and then investigating what that was. It was part of my nature to write down these kinds of things, so I created a little pictogram of these chords, such as the Dmaj9 shape, and told myself, “Find out what that is!” I scoured chord books in the guitar stores to try to find the particular fingerings I was discovering on my own, until I saw that it could be written as a “Dmaj9” or D “triangle” 9. Those names sounded very important! The truth is, the chord just happened because that's where I stuck my fingers.

Nowadays, I can use a single fingertip to fret two strings at the same fret, whereas I needed two fingers to do that in the beginning. Your fingers do get “smarter,” but back then I didn't know any short cuts, so everything had to be painfully explored and sometimes executed in the most difficult way at first, until I gained experience.

Another aspect of being quiet and private

Learn from the MASTERS

ISSUE 2 OF 3!

over it and I could start to find those notes I was singing, which was my first attempt at understanding that there were scales, a melody or a set of notes that went well with a set of chords. I don't know why I started to think about this so early in my playing, but I thought that each of the notes had an alphabetical letter, and if you arranged them alphabetically, eventually that would be your scale. But it took quite a long time before I knew how to categorize scales or judge the intervals. I was just thinking about the alphabet, and I related everything to the piano in my family living room. If I had a question, I'd go back down to the piano and I'd just look at the keyboard and realize, okay, it is linear and it does work in that fashion.

The first few months of playing guitar were just about frets 1-3, and everything further up the neck was mysterious. It was like a fog had rolled over the whole thing! So I tried to get rid of the fog by gradually moving up higher and higher, to try and find the same notes in as many different places as possible (FIGURE 4). Those first few steps are very important, because if they turn you off, you will never bother with the next steps. For me, the guitar always felt much friendlier than the drums. Besides the fact that the drums were loud, they were more complicated! The guitar is a two-limb endeavor, whereas the drums involve the use of four limbs. I didn't have to worry so much about the coordination of all four limbs until I started performing, at which point you really do have to get your whole body into it.

Those first few chords were fascinating to me, and then I discovered a chord that you could move around by taking an open E shape and mov-

FIGURE 1

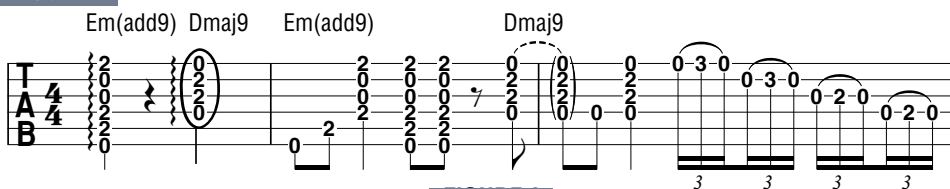


FIGURE 2

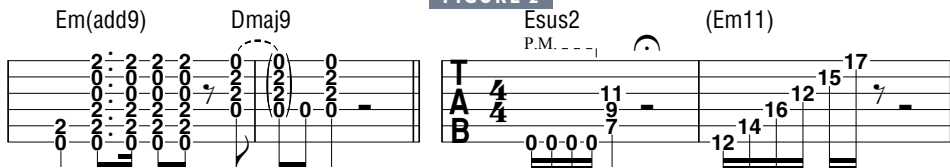


FIGURE 3

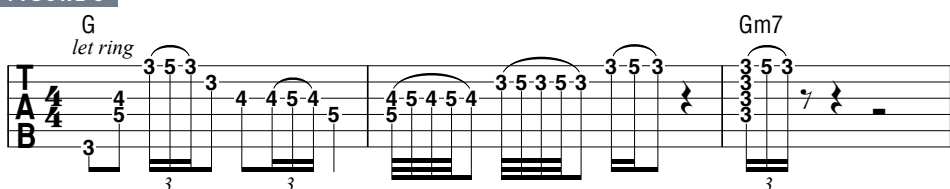


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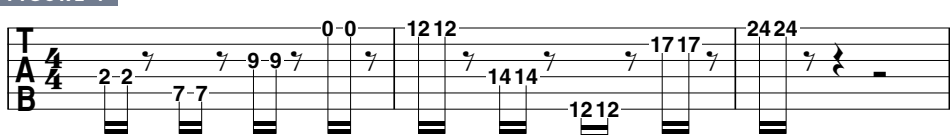


FIGURE 5



FIGURE 6

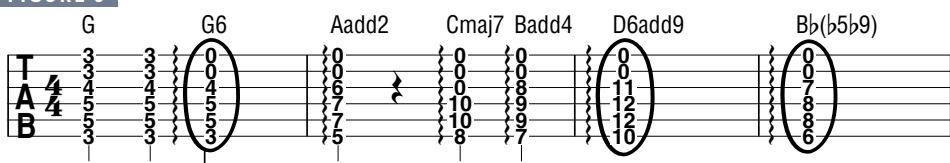


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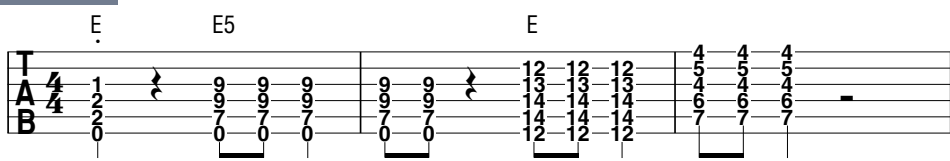
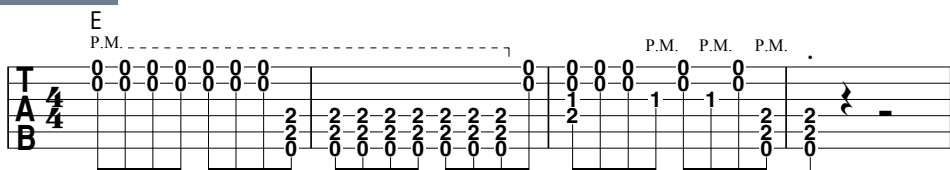


FIGURE 8



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FIGURE 9

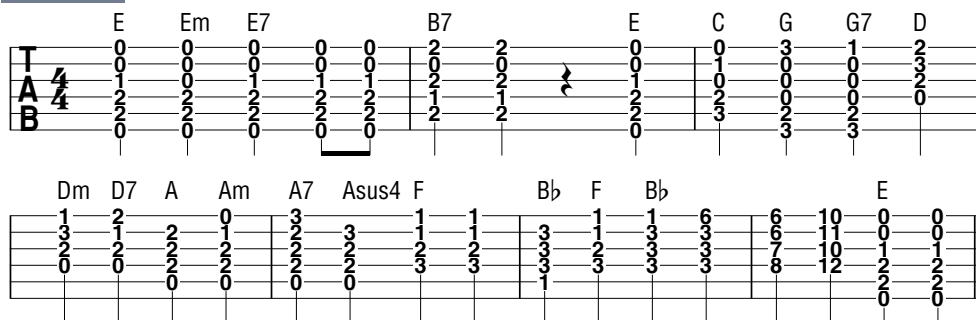


FIGURE 10

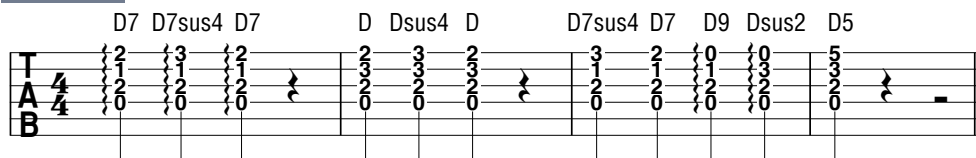


FIGURE 11

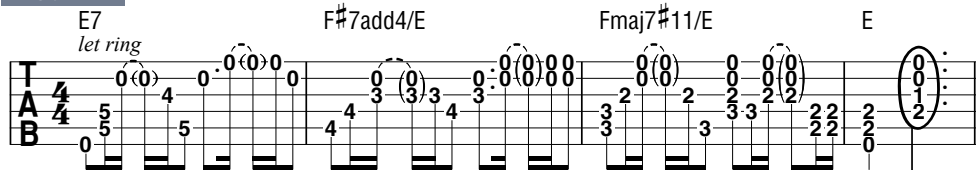


FIGURE 12

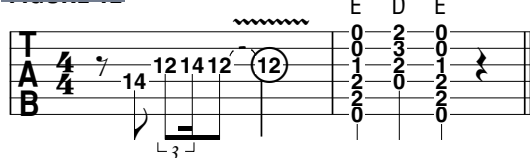


FIGURE 13

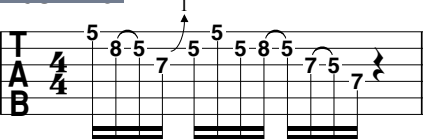


FIGURE 14

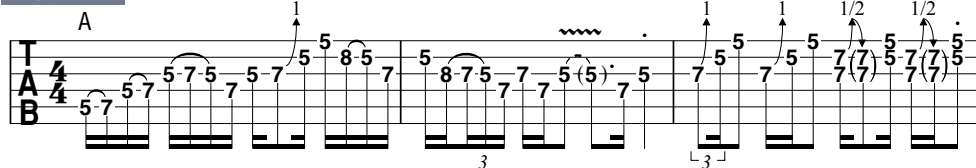


FIGURE 15

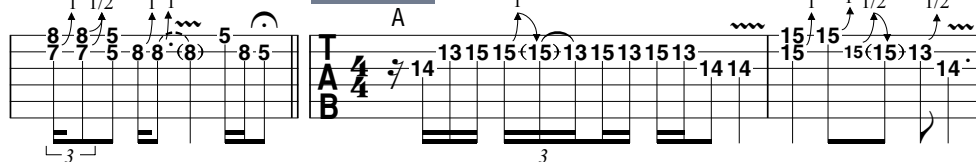
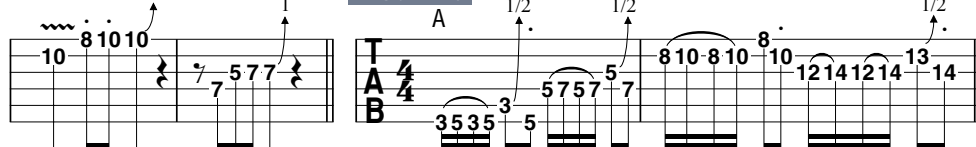


FIGURE 16



“

**I REALIZED I
NEEDED TO
PRACTICE NOT
JUST MEMORIZING
THE CHORDS AND
WHERE THEY CAN
BE PLAYED ON THE
GUITAR, BUT WHAT
WENT WITH THE
CHORDS.”**

ing it up a fret or two (FIGURE 5). That really fascinated me because the sound and feeling of those new chords was so different. I didn't know that playing an F triad over an E pedal was applying a Lydian mode or Phrygian or Phrygian-dominant. I had no idea about any of that.

When I started with barre chords, it was the same kind of thing (FIGURE 6). I'd press my fingers down in a certain spot, and when holding down the index-finger barre became painful, I'd lift the barre, exposing the open B and high E strings. I'd shift the fretted notes all over the place while keeping the open top two strings, and I absolutely loved most of the sounds. And then, of course, you discover that some positions, such as B \flat major, don't sound as good as some of the other positions. I'd think, "why isn't that working?" which led to the discovery that notes do matter, and there are good notes and bad notes, at least in a basic sense. These aren't necessarily "rules." You get a certain kind of response from your audience when you play something discordant,

and you learn that there will be a spot for that one day.

So I started to catalog these chords in my mind, and each time I played with my friends, I had to remember that this first E chord was chunky (FIGURE 7), and this second one had a lot of power and kind of sounded like Jimmy Page, and the high one was cool but it was kind of out of tune and had a lot of angst to it. And the one based on the “C” shape didn’t work so well for rock, so I avoided it.

I started to think that you could take these chords and only hit a couple of strings at a time (FIGURE 8). Once I realized that, I thought that it could be the beginning of a song; it just needs the right lyric. I realized that it really is quite simple and doesn’t have to be so complicated. I remember those first couple of jams with friends where I’d do something like this and I’d get a rise out of the bass player or the singer, and it registered with me as “this is working!” I wasn’t really doing anything special with my fretting hand—it was the picking hand that was creating the energy and suspense. The whole design of the electric guitar turned out to be not only a generator of chords and melodies but also a way to reflect the sounds around you. I didn’t know what *musique concrète* was back then, but that is kind of what it is. It was just a question of remembering these many ways to make a variety of sounds and developing a strong opinion about these sounds and techniques and having them fresh in your mind so that you can bring them out when you think it’s going to work. And you avoid some of these things when that inner arbiter of taste tells you, “whatever you do, don’t do a giant aggressive pick slide right here! Not in this song!”

Without a doubt, once I became a teacher, I would sit down with each of my first-time students and say,

FIGURE 17

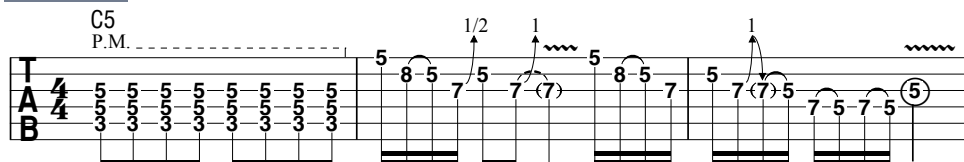


FIGURE 18

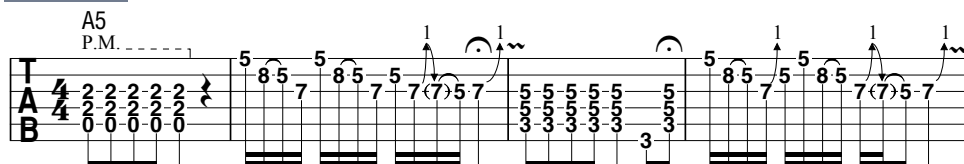


FIGURE 19

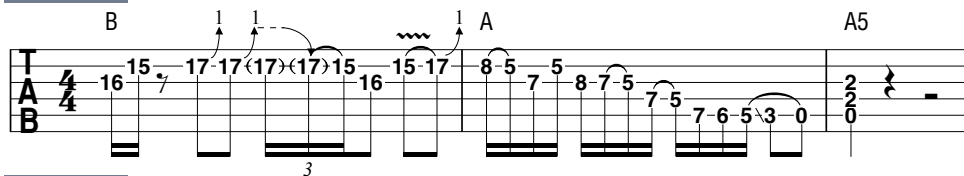


FIGURE 20

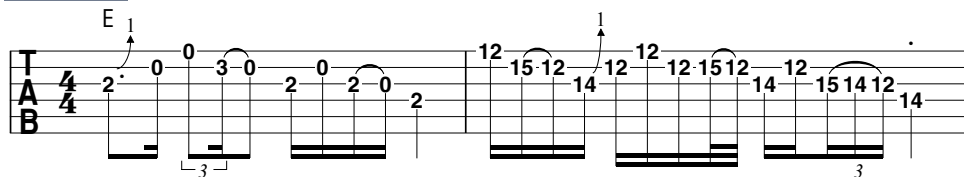


FIGURE 21

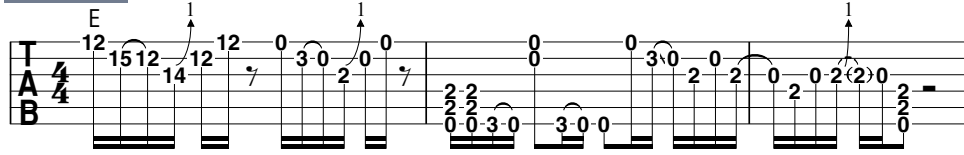


FIGURE 22

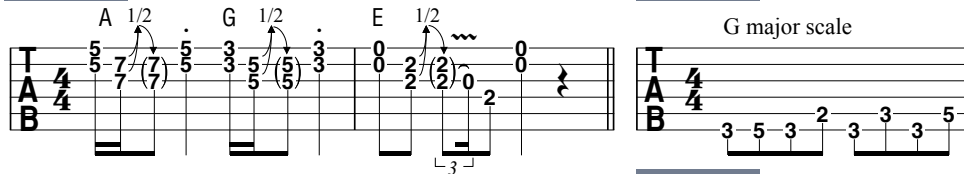


FIGURE 23

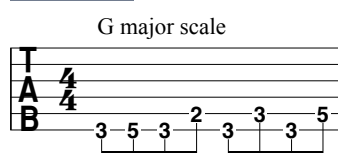
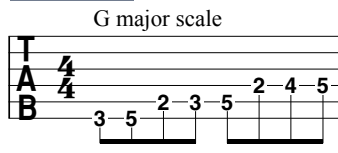


FIGURE 24



"you've got to learn the first-position chords." I had a piece of paper with the 17 magical first chords on it. You can jump-start the process by getting a small chord book—not the one with 12,000 chords, but the one that has only a couple of pages of them. You really do want to memorize E, Em, F, C, D, and just get used to those first. If you acquaint yourself with those 15 to 20 chords, the chords themselves will suggest to you where to go from there. You don't have to sit there thinking, How do I do an E7sus4? It could take weeks to figure that out, but it would only take 30 seconds to look at it on a chord sheet.

Let's go through some basic chords. You have to learn E, Em, E7, B7, C, G, G7, D, Dm and D7 (**FIGURE 9**). Have I gone too far? I don't think so! A, Am, A7, Asus4, the dreaded F, and the even more dreaded Bb. If you freak out, just go back to E! It's important to run through these chords every day as a finger exercise. You have to practice the thing where the brain says, "fingers, go here!" and they obey.

Soon, you develop opinions about these chords, often based upon the music that you like. If you're really into metal, you might find every one of these first-position chords not useful at all, but if you're into folk music, you might say, "these 17 chords are all I'll ever need!" It's important to compare chord types (**FIGURE 10**), like D7sus4 versus D, or Dsus4, and notice how they are different from one another.

COMBINING CHORDS & LICKS

We've started with this first-position E chord, and I remember in the early days my band did a version of Cream's "I'm So Glad," which I tried to approximate like this (**FIGURE 11**). I just played it in my own way. To this day I don't know the exact chord shapes and pick-hand technique that Eric Clapton used on their version of that song. It was just E to D, so how did they get so much music out of it? It was amazing! When we first started to try and play that song at

FIGURE 25

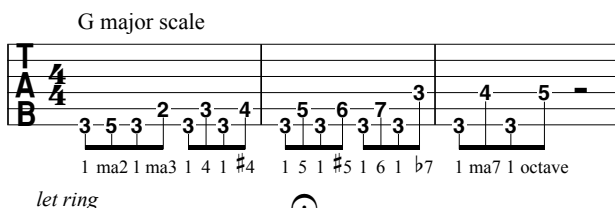


FIGURE 27

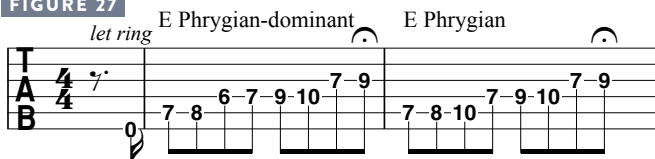


FIGURE 26

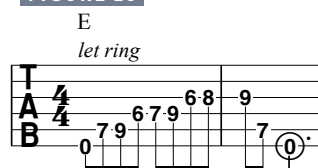


FIGURE 28

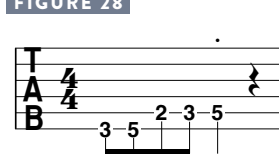


FIGURE 29

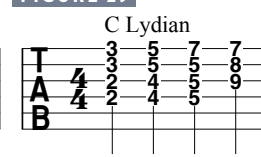


FIGURE 30

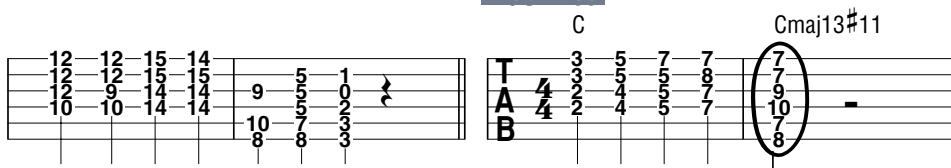


FIGURE 31

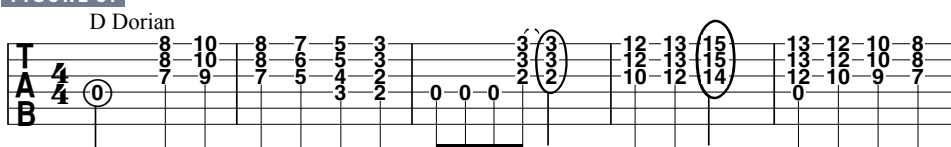


FIGURE 32



**ISSUE
2 OF 3!**

high school dances, we realized that there was this magic that had to be created by the four of us as a group. We knew instantly that, once you start performing in front of people, you become aware of the tools at your disposal—not just the instruments and the amps, but your music. You come to grips with whether it's good enough. You have a song with just a few chords, and you have nothing else with which to wow the audience. So it becomes about playing those two chords really well, and communicating with everyone else in the band and creating some sort of magic in the room on that particular night.

This is what got me thinking that I really needed to practice not just memorizing the chords and where they can be played on the guitar, but also what went *with* the chords, and not just what you'd learn out of a music theory book. You'd never find what Eric Clapton was doing in those books, and he sounded completely free and perfectly timely with what he played. When you have such a great reference like Clapton and Cream to point you in a direction, you will hopefully realize, Okay, I'm in a major key, but I can play blues on this because I heard Eric Clapton do that, and he's *God*, so it must be okay for me to try to emulate that!

Just knowing that a lick like this (**FIGURE 12**) can somehow work perfectly with the E-to-D progression is a big deal because it will expand your musical universe. You have to be exposed to 1) what's acceptable, 2) what is possible in a particular chord progression, and 3) how far is too far? When you make that journey from a beginning player to an advanced player, you find that there are no rules and that anything is possible, although you will incur the wrath of the audience when you go too far. Some people will say, "I love all the feedback and weird notes!" while others might say, "I hate that stuff; why can't he just stick to the

FIGURE 33

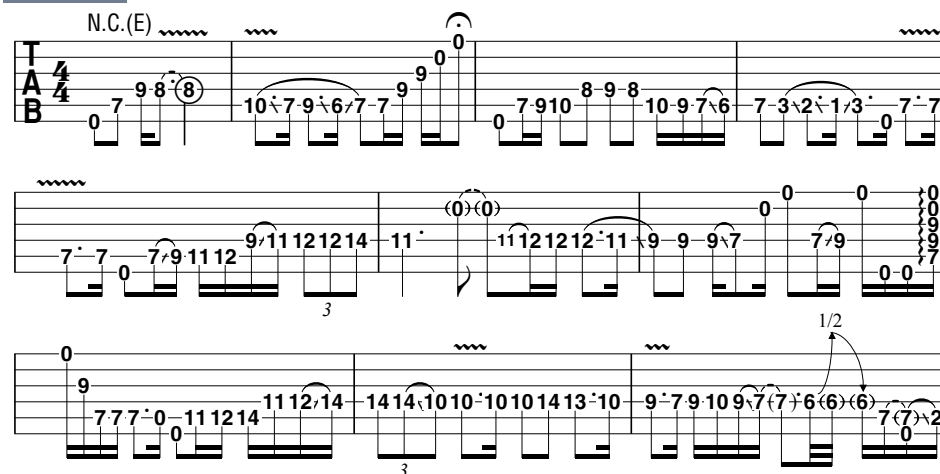


FIGURE 34

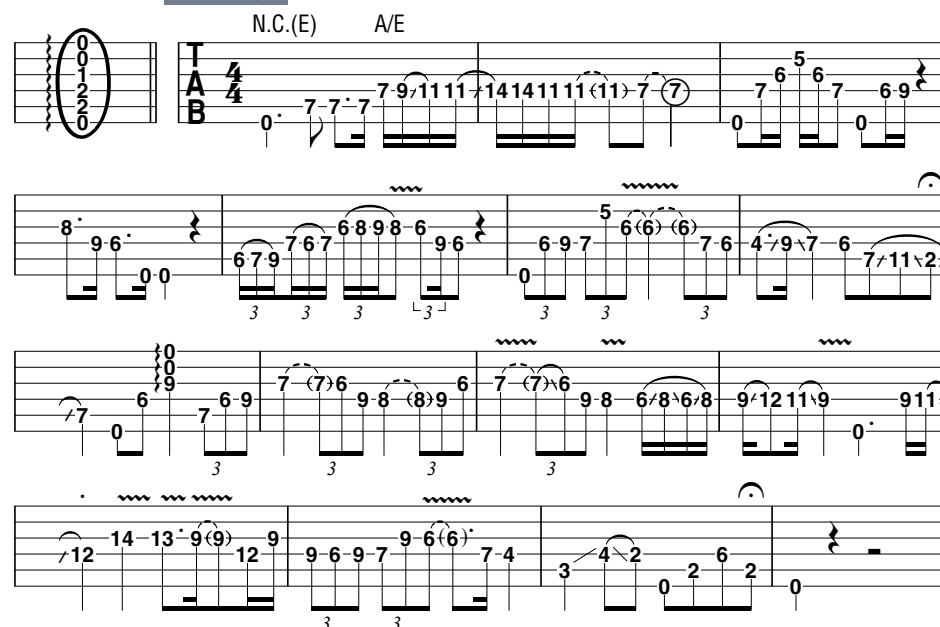
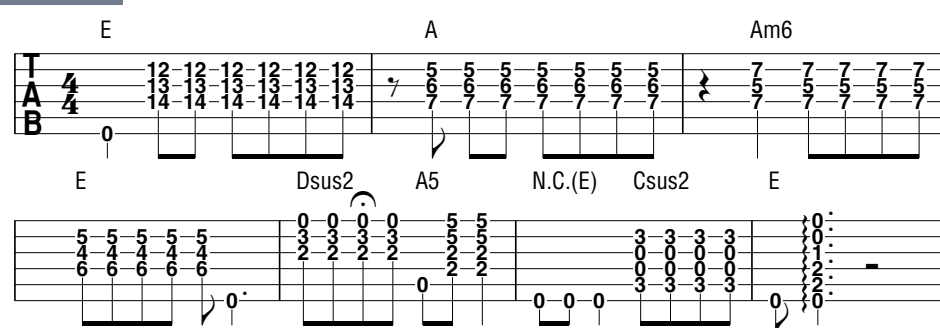


FIGURE 35



SOLOING

There was a very important position that I didn't know at all, the one where all of the cool Albert King and Chuck Berry licks were residing. I did start to pick a few things out, and at some point, I saw a young guitar player do this (**FIGURE 13**) and the heavens opened up! I thought, He's not moving his hand up and down, and just that one lick sounds like a combination of all of those guitar players. Where did they all learn this? They must have all traveled to some distant mountain and paid 20 sacks of gold so that they could be given the secret of *the position* (**FIGURE 14**)! All of that stuff suddenly made sense to me. Now I had this position, and that was a big deal.


Here in an “A” position, I’m using A minor pentatonic (A C D E G) and throwing in the sixth, F#, now and then, and D#, the augmented fourth, and two-string bends for a bluesy effect. But it started out so innocently; I must have played in that “A” position for hours and hours every

Gmaj⁷#11

T
A
B

4
4
2
2
5
3

Freely



I.

day until my hand would not work anymore.

I soon realized what the “anchor” notes—the root notes—were, so I could move these licks wherever, and I realized that it was the relationship between the top three strings that made that little “box” pattern sound so cool. It’s the same with this position (**FIGURE 15**), which is slightly different, in terms of the relationship between the G and the B strings. All of these licks happen this way because of the way the strings are tuned.

I began to look at the relationship between just pairs of adjacent strings, like this (**FIGURE 16**), and then it’s different for the last phrase because the B and G strings are tuned differently from the other strings, relative to each another.

Then, something else happened: I heard a song that was in C, but A minor pentatonic worked over it (**FIGURE 17**), which led to the discovery of relative major and minor keys, and that A minor pentatonic was the same scale as C major pentatonic. I thought, These are the same licks, but they end in a different spot! And I thought, Well, there must be a relationship here. I had already learned minor pentatonic all over the place, so I just needed to change my perception of what the “one” is, which was a big deal. In other words, rockin’ out in A minor was pretty much the same as rockin’ out in C major.

In this example (**FIGURE 18**), I’m comparing what the same lick sounds like when played over an A root, versus over a C root. Each context has a completely different feel: when you bend D up to E, over A, it’s the fourth to the fifth, but over C, it’s the second to the major third, which has a “happier” sound. I started to notice, that’s kind of what I heard on that Zeppelin record, or that Hendrix thing here, and I definitely hear Clapton doing it. Some guitar players were sneakier

FIGURE 40

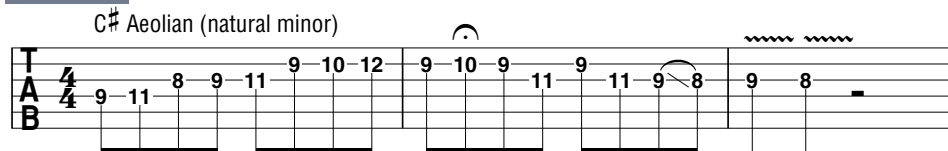


FIGURE 41

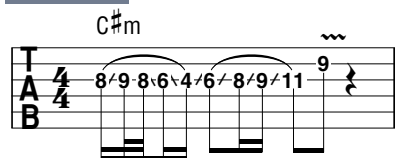


FIGURE 42

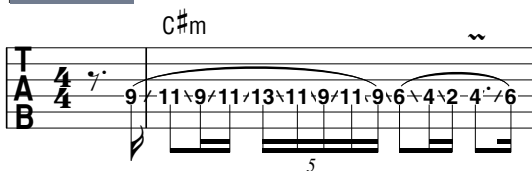


FIGURE 43

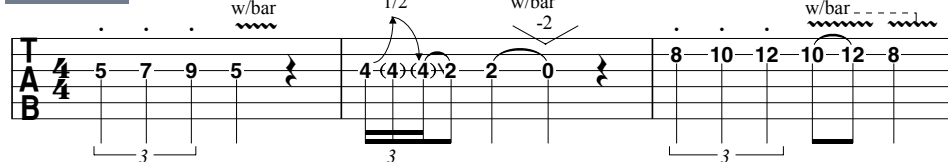


FIGURE 44

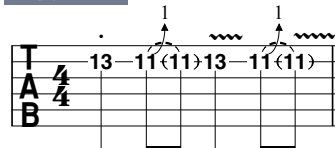
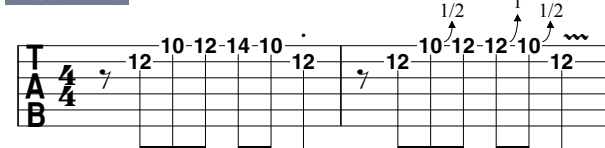


FIGURE 45



with it. Leslie West would do it up here (**FIGURE 19**) with more economy of notes. Leslie told me that he was instructed by [*Mountain* bassist] Felix Pappalardi to play a number of solos over quite a few of those songs, like “Mississippi Queen,” and Felix arranged a “comp” track that combined different licks, and he gave it to Leslie and said, “Now learn to play this.” That little shift in perception for beginning players is so important. What it often reveals is, you already know that! Your fingers have already been here, so it’s just how you end it, or how you start it.

Learning how to play is like building the ultimate Lego tower; every little thing you do in the beginning creates this great foundation, and you don’t have to re-build every time. It provides a mountain of experience that you can always draw upon. Everything you learn is going to be important.

For soloing over E (**FIGURE 20**), it felt odd because you don’t barre with your index fin-

ger, but you can play it that way in 12th position, too. You soon learn that every position has its pluses and minuses—the intonation, the size of the note, the envelope of the note. And because of the structure of a certain guitar, some positions will feel good and some won’t. On an SG, 22nd position feels tight, but on a 24-fret guitar, it feels great. Think of the “Stairway to Heaven” solo Jimmy Page played on a Tele; that’s uncomfortable, but he went right to the very top of the fretboard, which is just crazy. But it adds to the emotion and angst of the solo.

I was playing a Hagstrom II in the beginning, and I learned that even if I learned a lick in 12th position, it might actually sound better in first position (**FIGURE 21**), especially if you move between rhythm and lead. You learn that some positions are better for the middle of the song, or for the end of the song when frenzy is called for. I tried to figure out that little box position everywhere (**FIGURE 22**).

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LEARNING SCALES


For me, the whole idea behind learning scales was revolutionized by my high school music teacher, Bill Westcott. He told me that, just in case I didn't become the kind of guitar player I wanted to be, I shouldn't let any physical shortcomings hold me back; the most important aspect of musical development was going to take place in my mind, which was limitless, so just keep feeding it and developing it.

One of the things he instructed me to do was to sing scales, to learn the intervals, to know what it was on paper, and to be able to generate it with my voice in any key that my vocal chords could allow. Then I was to translate that to the guitar, not for performance purposes, but to learn what the spaces between the notes felt like. So I did start with something like a G major scale, playing and singing each scale degree in pairs and in relationship to the G root note (**FIGURE 23**). If any of the scale degrees were altered, I'd sing and say what those other intervals were. I had flash cards with 15 different scales on them, and I learned how to play those scales in two octaves (**FIGURE 24**), which may have come from these books I bought from Billy Bauer, a great jazz guitarist that was another teacher of mine. It gave me a great way to organize studying scales and arpeggios, especially for the singing exercises. I'd sing the different intervals and I became aware of the difference of feeling in my body and voice, and hear it, and look at it on the board to. My goal was, if I hear these two notes on the radio, I want my brain to say, I know what that is.

And this is what Bill Westcott was getting at (**FIGURE 25**), singing and comparing each of the 12 tones to the root note in order to learn exactly what that was about. I would go through the major scale, the Dorian mode, Phrygian mode, Lydian mode,



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“VIBRATO IS REALLY PART OF THE MELODIC INFORMATION, SO IT SHOULDN'T JUST BE POURED ON LIKE HOT SAUCE!”

Mixolydian, natural minor (a.k.a. the Aeolian mode), Locrian, Phrygian-dominant, harmonic minor and melodic minor. I didn't bother with anything other than the seven-note scales; I don't think I was working on diminished scales and arpeggios yet, either. But working with all of those scales was enough, and I think I stayed in the key of G because I could sing everything there. Then I translated this approach to the piano so that I could hear it in different keys more easily.

On guitar, it's easy to use an E drone and play different scales and simply soak in the sound (**FIGURE 26**). Then I'd move on to other more unusual scales (**FIGURE 27**), hearing the big difference between Phrygian-dominant, which has a major third, and regular Phrygian, which has a minor third. And I'd work out the fingerings as I went along.

Soon, I was figuring out different fingerings for one-, two- and three-octave modes, all over the fretboard, playing scales on only one string, and learning the names of every note on every string. I still had school to go to and trouble to get in, but I somehow found the time to get it all in. I developed a manner to get through all of the many things I wanted to cover in each practice session, such as moving pieces of a scale to different positions (**FIGURE 28**).

PRACTICE REGIMEN

In regard to practicing, I started to realize, in two- to three-week intervals, that if I was really getting into finger exercises, I'd end up with a cold, empty feeling at the end of the practice session! No music was attempted, and no joy was experienced. I began to wonder, Why am I trying to get good at these, and who would want to listen to me performing this stuff? The answer was, no

audience in the world! In the back of my mind, I knew it was about coordination and teaching my body to get used to the guitar.

I had a long list of things to work on: I don't know what all the notes are; I don't know where all of the scales are; I don't know all of the chords; I don't even know what all of the scales are called and how they relate to each other. I realized, I've got to start somewhere, and the chord thing seemed like the easiest thing to do, because I had some small, great chord books. The thing was that they were *finite*, so my field of study was focused in a clear way.

I had a great Joe Pass guitar book that had the chords arranged in groups, like a couple of pages under “C major” with no chord names. I gave myself a couple of weeks and thought, I will simply play every chord in this book every day before I do my homework. I opened to page 1 and played through them all, like this (**FIGURE 29**). Each chord was a C but it was C with *something*, with a sprinkle of this and a dash of that. Then there were a few pages of dominant seven chords, diminished seven chords and half-diminished seven chords. This gave me great options for other sounds that I was learning for the first time.

Where I “connected the dots” was, as I played through the chord shapes (**FIGURE 30**), I found chords that had almost the entire scale represented in them. These chords were so beautiful to my ear, even though I knew I'd probably not use most of them with my band. A few weeks later at a jam session, I played some of these chords and the guys all looked at me, like, “what happened to you?!” “What is that? It's magic!” And I thought, You like that?! I said, “it's this chord book that's really twisting my brain,” in terms of what a chord name was suggesting to me. I still knew power chords were extremely important; it was just a matter of what the music called for. I heard some fragments of this in Hendrix's music, and

then I heard those chords moving around.

Soon, I addressed the “C” shape chords as D Dorian chords (**FIGURE 31**), which took me down yet another very important road.

INTERVALS/MODES

As I was putting practice time into each of these different things—scales, chords, intervals, riffs—they all started to connect with one another. A favorite exercise of mine is to just meander around the fretboard and listen to the sound that is coming out (**FIGURE 32**). I'd change a few notes, moving from major to minor, and I'd acknowledge the different feeling in the musical sounds and references. Then I'd try pushing it a little further (**FIGURE 33**), using Aeolian, then dominant, or Mixolydian. I started to notice that when I switched from one mode to another, that “hand off” was an effect in and of itself. Some required more attention to the chord that was represented by the notes (**FIGURE 34**), like playing the four chord, A, over the “one,” E, alluding to chord progressions.

There are songs of mine in which the band will hold a drone, and I'll move through seven different modes in the melody, sort of imagining a chord progression that's not really there (**FIGURE 35**). It sounds a bit corny just playing the chords, but it can sound majestic when translated in a single-note melody that's articulated with finger slides, hammer-ons, pull-offs and whatnot. It's like looking up at the stars, and suddenly you go, “oh, *there's* Orion's Belt!” You're just hitting on the particular notes you need to tell a harmonic story. This type of thing made me realize that I was going to work my hardest on developing opinions about these modes, so that, eventually, if I wanted to write a song wherein the harmony kept changing with every chord (**FIGURE 36**), I could find a melodic thread to connect the whole thing.

A musician with long dark hair and a beard is shown from the chest up, wearing a black t-shirt and playing a red electric guitar. The guitar has a black pickup installed, which is the focus of the advertisement. The background is a soft, out-of-focus blue and green. The text 'Bare Knuckle' is written in a stylized script font in the top left corner. The text 'The end of all things... or just the beginning' is written in a bold, sans-serif font in the center. The text 'The next step in progressive rock and metal tone' is written in a bold, sans-serif font below the first line. The text 'Ragnarok is here' is written in a bold, sans-serif font below the second line. The text 'Ragnarok is NOW' is written in a bold, sans-serif font at the bottom. The website 'bareknucklepickups.co.uk' is written in a small, sans-serif font at the very bottom.

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TECHNIQUE AND MUSICALITY

At the G4 clinics, a lot of times I like to start with an E drone, and I'll tell everyone that this is the way I like to warm up, when I've become so bored with finger and scale exercises, and I just solo very slowly for quite a while, making sure I can still play the guitar. I'll explore everything we've just gone over, everywhere on the guitar.

In order to be able to express yourself freely, you at least need to be familiar with scales and chords and intervallic relation-

ships. I don't think you really need to know the names of everything. Students have asked me, "Why do I need to learn music theory?" and I'd say, "You don't." Then I'd play Gmaj7/6#11 (**FIGURE 37**) and they'd say, "What's that?!"

I will often pick up my guitar, plug in and just wander about (**FIGURES 38 and 39**), and a lot of little technique things will grab my attention and I'll work on them. My guitar, and the sound I like, enables all of this legato playing, which wouldn't work on a Tele through a '59 Fender Champ.

Part of what has turned into my language on the electric guitar in terms of playing melodies and solos has been dependent upon techniques that go from Chuck Berry to Allan Holdsworth, and all of the "gain" stuff that Hendrix used to tell his story. I'm playing scales (**FIGURES 40 and 41**) using vibrato, sounding notes and then bringing the vibrato in afterward. Vibrato is really part of the melodic information, so it shouldn't just be poured on like hot sauce!

A great, sneaky technique is this sliding thing (**FIGURE 42**), which yields its own specific results, in terms of presenting a melodic idea.

VIBRATO AND MELODY

When I'm putting instrumental music together, I pore over the melodies like crazy. It's insane how deep I get into it. I'll investigate 600 slightly different ways to play the same melodic phrase. There's a song on my latest album with a lot of Jeff Beck-style bar vibrato (**FIGURE 43**). I was thinking about singers in Eastern music, from Japan to Eastern Europe, and their use of vibrato is quite different from what we're accustomed to with Western music. The idea is that the type of vibrato is determined by what is best for the flavor of the song, and not just to shake a note for the sake of shaking a note.

A great way to develop a good finger vibrato technique is to bend up to a note and then add vibrato (**FIGURE 44**), trying different types of vibratos, from slightly flat to right on to slightly sharp. So, you could bend up to a vibrato at least three different ways. If you had to play a specific melodic line along with other instruments, you might play it completely straight (**FIGURE 45**), but if you played it on your own, you're free to add bends and vibratos as you see fit.

All of us have only a certain amount of time to practice. As a teacher, I try to imagine the best way within each player's musical life for him or her to apply the many different techniques being learned, in order to gain the most from working on these things. If you can work on them within a song or real-world musical application, you're killing two birds with one stone. It might just take that one gig, where you utilize a technique on a particular song in a performance to make that essential realization, and it didn't take 16 hours of sitting in a room practicing vibratos. It's very difficult *not* to gain insight from those musical lessons learned when performing with a band in front of an audience.

Be sure to look for next issue's Master Class with John Petrucci! [Gw](#)

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AS JOE SATRIANI BEGAN WRITING MATERIAL FOR WHAT WOULD BECOME HIS 16TH SOLO STUDIO ALBUM, *WHAT HAPPENS NEXT*, HE SEIZED A RADICAL IDEA THAT HAD BEEN BREWING IN HIS MIND FOR A WHILE: THERE WOULD BE NO RADICAL IDEAS. IT WAS TIME TO KEEP THINGS PURE AND SIMPLE.

Ever since his recording career began in 1986, the guitar virtuoso has worked fanciful concepts throughout his albums—there was time travel and intergalactic space themes; there were Silver Surfers and gigantic rock robots; and even Satriani himself got caught up in the act, assuming various guises and alien personas, such as Professor Satchafunkilus and Shockwave Supernova. As the conceits piled up, the music became more elaborate, with an emphasis on extended arrangements and shifting time signatures. For Satriani, it was all becoming a bit too much.

“Eventually, you just have to summon the nerve to close one door and open another,” he says. “I think I knew it on the *Shockwave Supernova* album. It was a definitive coming together of artistic explorations that had lasted a couple of decades, but I did end it with the track ‘Goodbye Supernova.’ At first I didn’t think it was such a heavy statement; it was just a song that encapsulated the narrative of the album. But as we played it on tour every night, it was cathartic. I started to realize that I was breaking away from the past.”

He pauses, then adds thoughtfully, “I wanted to get my brain out of the cosmos and get back to being a guitar player with two feet on the ground. I wasn’t trying to reinvent myself as much as I was trying to return to something that I was—me.”

Satch laid out his plans for the new

album in a text he sent to his old pal and Chickenfoot bandmate Chad Smith (also the drummer for the Red Hot Chili Peppers): “No odd-time signatures, no progressive stuff, pure rock and soul.” Smith was in immediately. And then the guitarist had a wildcard idea to complete the studio trio—Glenn Hughes. The onetime Deep Purple bassist and vocalist (and current frontman for Black Country Communion) was already chummy with Smith—the two have recorded together over the years—and Satriani had a feeling they would make

a dynamite rhythm section for his latest endeavor.

“Deep grooves were very important on this record, so I needed players who could funk and rock,” Satriani says. “I grew up on that, and it’s something I miss. Everything in rock has gotten so stiff over the years. Glenn was part of the fabric of rock that had funk and soul in it, and obviously Chad lives and breathes that stuff. They knew exactly what I was looking for, and they were right on the money the whole time.”





Performing in Columbus, Ohio

In your text to Chad, you wrote “no progressive stuff.” But whenever you touched on that genre in your music, it never sounded like true prog. It didn’t sound like math.

Yeah, well, that’s not me. I always keep it real and natural—I try to, at least. Even when I dip into the blues or jazz or something, you can hear that I’m not co-opting or culture raiding. I’m still a rock guitarist.

Did the state of the world ever enter into your writing? Songs like “Cherry Blossoms” and “Forever and Ever” are so touching and wistful. Were you thinking, People need this right now?

Oh, yeah. Escape. The world needs escape. I know I do. I never put on music to remind me of how terrible the world is or to digest the subtleties of politics. I put on music to make me feel good or to make me forget what is happening. Yesterday I was painting, and I think I listened to the new TV on the Radio album 20 times. It just put me in this great place.

So yeah, there’s heartfelt stuff on the record that takes you somewhere warm and nice, but then I have stuff like “Energy” that just rocks—and that’s another kind of escape. It’s that feeling of being super-excited and having positive energy pulsing through your hands. And I want to spread that around.

Do you still think about technical breakthroughs on the guitar when you write, or is the focus solely on composing good songs?

No, I’m still excited about that. I’m still a little kid in the candy store when it comes to doing crazy things with guitars and amps and pedals. In the demo for “Cherry Blossoms,” I was really shredding in the solo—it was nuts. But when I listened back to it, it sounded embarrassing. There were too many notes; it sounded like I was just showing off. So I told the guys in the studio, “I want to do something different there.” They were all in agreement—“Okay, do something different, but don’t suck.” [laughs] So I plugged into a whammy pedal and a Micro Pog, and I think I had a Twin Bender into an old ’71 Super Lead Marshall head, and I just went for it.

The sound was totally freaking out. I’m doing all these crazy things, manipulating the pedals and going back to the guitar. The guitar was just ringing out in this ambient way—it was cool and strange. I must have looked like an idiot to the guys in the control room, but when we all listened back to

The album’s title, *What Happens Next*, is as direct a statement as Satriani has ever offered, and the same can be said about its songs. There are relentless, riff-o-matic rock behemoths (“Energy,” “Headrush”), wild funk stompers (“Catbot,” “Super Funky Badass”) and laid-back groovers (“Righteous,” “Smooth Soul”). Everything is illuminated quickly and efficiently, but that’s not to say Satriani’s perfectly crafted songs lack dimension or surprises: When “Cherry Blossoms,” a transfixing ballad built around an elegant Santana-esque mel-

ody, suddenly explodes into schizo guitar rock, the effect is shattering, and this feeling is heightened because the moment feels completely spontaneous.

“I wanted everything to hit hard but still have those unexpected ‘oh, wow!’ moments,” Satriani says. “And more importantly, I wanted it to sound like three crazy musicians making noise together. I have to give my producer, Mike Fraser, a lot of credit. He gave us just enough room to go nuts, but he always kept his eye on the original idea of each song.”



it, the stuff I was doing sounded really striking. But the reason I got there was because what I did on the demo just didn't work, the shredding stuff.

I asked that question because a portion of your fans still want to hear "Joe Satriani, guitar hero"—like when they go to guitar clinics.

"Show us the crazy stuff." Sure, I get that. It's always a balance. Some of the more technically minded people want to hear that, but I think the majority of the audience just wants to hear music. I imagine that some guitar players might hear a song like "Righteous" and think, That sounds so simple. Anybody can play that. Then I'll go, "Okay, let me see you pull it off." What sounds easy isn't always easy.

That song reminded me of classic Al Green.

Oh, that's great! It's from that period of music that was flying around when I was a young guitar player. I grew up with so much soul music in the house, Al Green in particular. When you live in a house of seven people, everybody listens to what everybody else has. I was the youngest, so as people started leaving, a lot of records got left behind.

I imagine there was some Sly Stone in the house, too. "Smooth Soul" sounds like Sly. Sure. That's Sly Stone, Curtis Mayfield, Carlos Santana—I'm waving a big flag, saying, "You guys are awesome!" "Smooth Soul" sounds easy but was difficult to play. Songs like "Energy" and "Head Rush" are easy to play—they just push you along—but stuff like "Smooth Soul" and "Righteous" can be challenging. The weight is entirely on your shoulders and how you finesse the melody.

Obviously, you've played with Chad a whole bunch. Glenn Hughes is an interesting choice: He's primarily a singing bassist, not a studio bass player.

And that was a concern for me at first. I didn't know if he'd be willing to not sing—I didn't want to hurt his feelings by asking him that. And he even said to me, "Are you sure you want me to just play on this thing?" But I said, "Yeah, it'll be fantastic," because I knew he and Chad were already tight. And I gotta say,

"I WASN'T TRYING TO REINVENT MYSELF AS MUCH AS I WAS TRYING TO RETURN TO SOMETHING THAT I WAS—ME."

within the first 10 minutes of playing with the two of them at Sunset Sound in Los Angeles, it totally confirmed my feelings that this was the right move. The ideas coming from them as a rhythm section were fantastic.

Chad and Glenn are both equally adept at rock and soul. Did they make you dig into your rhythm playing differently?

They did, and I needed it. I wanted players who could fill the spaces and make them exciting but not technical—and you know, that keeps me on my toes. Like a lot of this stuff, it sounds easy in principle, but you really need the right guys to pull it off.

I'm sure you didn't have to explain to them the stone-cold grooves you wanted for "Catbot" and "Super Funky Badass."

No, not really. "Super Funky Badass" is pretty straight ahead, but "Catbot" is kind of weird. "Rock and soul" was definitely the phrase I used with them a lot. Because I didn't want to scare them away thinking, Here's this song in 17/8, and you gotta play this pattern exactly like my demo or something like that. I let them move around.

On "Thunder High on the Mountain," you do some hammer-ons, but they're an essential part of the melody. A lot of people still use that technique as a flashy trick.

Yeah, it's funny isn't it? I don't start out thinking that I've got to do hammer-ons. Sometimes it happens by accident onstage: The spotlight hits you and you lift up the guitar—"Hey, look at this!" But when I'm writing, I'm kind of singing a melody and thinking, How many ways can I get this across? With that song, I tried it with the hammer-on thing and it sounded interesting. But I'm never trying to get any partic-

ular technique into a song—it never works that way.

Overall, there's a stripped-down quality to the sound on the record. Did you use less gear and fewer guitars this time?

I did keep it lighter than usual. I'm not signed to Marshall anymore, but I did use my JVM410—the HJS. I think Marshall is still selling them. Eighty-five percent of the time, that was the head I used for melodies and solos. I also acquired an MZero from Mezzabarba that's pretty cool. I used a few vintage Marshall heads from between '67 and '75, and there were a couple of old Fender combos.

I had three guitars that pretty much did everything. I had my number one Ibanez MCO—that's the prototype for the orange JS2410—and then its brother, the DMCP. My Ibanez JS25ART guitar sounded pretty great on everything. Those were the main ones. There were some bits where I used a Custom Shop '69 Strat, and I paired that with a Custom Shop Flying V. Funny, though, I still can't figure out how to sit down with a V. [laughs]

Did you use new effects in the studio?

There was definitely one that I found really exciting—the Sola Sound Tone Bender, the MKII. That thing just totally blew my mind. I think Sola Sound has a cease and desist order against them, so I've been scouring the world trying to buy up various things. I also used a Ramble FX Twin Bender, which is a cleaned-up version of the Tone Bender. What else did I use?... A little Voodoo Vibe and the Strymon El Capistan—that's a great little echo. Of course, there's a little Pog and Micro Pog. There's one song, "Looper," that's almost entirely SansAmp. So, you know, some new stuff.

You recently turned 61, yet this album sounds just as youthful as *Surfing with the Alien*.

Yeah, that is odd. What can I say? I feel 61, but hey, I'm pretty happy to be here. [laughs] I'm also happy to take this shift in subject matter. I think that really helped with the energy behind the whole record. When you're excited, it's gonna come out. I hope people can hear that. **GW**

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MARCH 2018



CHANGING GEARS.

MACHINE HEAD frontman **ROBB FLYNN**
*sounds off about the ongoing evolution of his Bay Area thrash metal
outfit and how the politically charged, musically varied Catharsis
represents where the band is in 2018.*



By RICHARD BIENSTOCK
Photography by ALBERT TATLOCK

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GUITAR WORLD



“YOU EVER GO DANCING?”

Robb Flynn is asking *Guitar World* a question and, to be sure, it's hardly the sort of question one would expect from the singer, guitarist and main songwriter of Bay Area groove-thrash kings Machine Head. But smart money says that Flynn has a point to make. And so *GW* offers the frontman a tentative answer:

“Not often.”

“Me neither!” Flynn quickly responds. “But my wife loves to dance, and so sometimes she’ll drag me to the club. But a friend once told me: ‘You can pull off any dance move as long as you keep a straight face. Because you’ll fucking own it.’” And here, Flynn makes his point, using this story to draw a parallel to Machine Head’s new and ninth studio album, a massive 15-song, hour-plus offering titled *Catharsis*. “To me, there were a handful of songs on this record where I was like, ‘Can we own this?’” he says. “Because some of these songs are definitely out of our wheelhouse.”

True to Flynn’s word, the new *Catharsis* is unlike any album Machine Head—which also currently includes guitarist Phil Demmel, drummer Dave McClain and bassist and backing vocalist Jared MacEachern—have released over the course of their career. To be sure, there are plenty of tracks—the throttling opener “Volatile”; the nihilistic thrash-’n-roll workout “Razorblade Smile”; the grinding, downtuned groover “Triple Beam”—that make it clear that, almost a quarter-century after their landmark 1994 debut, *Burn My Eyes*, Machine Head are still one of the most ferocious and explosive units in modern metal. But Flynn also uses the album’s ample run time to showcase songs that explore other sides of the band’s musical makeup. Chief among these tunes is “Bastards,” which finds the singer ranting against politicians, Wall Street, racists, rednecks and



other perceived enemies of liberty over a musical backdrop that is equal parts punk-metal anthem and folk-rock protest song. And other tracks, from the grungy “Screaming at the Sun,” to the unplugged ballad “Behind a Mask,” which features a full-on acoustic guitar solo, to the atmospheric, almost post-metal closer, “Eulogy,” are similarly outside the standard Machine Head box.

In early interviews about *Catharsis*, Flynn went so far as to warn fans that they shouldn’t expect the record to rank among the band’s heaviest. But, he says, “You know what, man? We’ve got some great fucking songs here. And it’s still heavy, it’s still Machine Head. But it’s definitely not the traditional Machine Head. It’s really different from what we’ve done in the past. And that’s a good thing.”

And lest any fans be concerned that Flynn and Co. bit off more than they could chew with *Catharsis*, the frontman returns to his earlier analogy about dancing. “We just decided, ‘Let’s put on that straight face and fucking own it,’” he says. “And we did.”

Since day one you’ve been pretty upfront about the fact that

Catharsis is not Machine Head’s heaviest record.

When I first made those comments it was because fans were asking, “What does the record sound like?” And it’s such a cliché that every metal band says, “It’s the heaviest shit ever!” So I started thinking about it in real time, and I was thinking about songs like “Behind a Mask” and “Bastards” and “Eulogy,” and I was like, “It’s *not* the heaviest. And it’s really melodic. And it’s really grooving. It’s probably the least thrashy we’ve been in a long time.” And when I started saying that it freaked some fans out. But I think you’ve got to be honest with your fans. I could make someone think this album is fucking *Reign in Blood* right now if I wanted to. But that wouldn’t be very sincere of me. So I just told it how I thought it was.

Those songs you mentioned, in particular “Behind a Mask” and “Bastards,” are pretty far from the normal Machine Head fare.

Yeah. “Behind a Mask” is a first for Machine Head. There’s no heavy guitar riff and no heavy vocals throughout the whole song. And “Bastards,” it’s a folk song. Lyrically, that song was written the day after the [2016 presidential] election. It was based on a conversation that I had with my two boys. And it was a complicated conversation. So the next day I just started writing lyrics, and those words just vomited out of me in, like, 60 minutes. In order. And that doesn’t happen too often. And when I was done I had that melody for the chorus in my head and I picked up my acoustic guitar and I started strumming four chords that I’ve heard a million times over the years. It’s four chords that have been around forever. And I knew that and I didn’t care. And I worked out the song right there. And then the intro is like a six-fingered tapping thing. It’s fucking insane.

At the same time, there’s also things like the opening track, “Volatile,” which is just a straight-up classic Machine Head rager.


I wrote that the day of the Charlottesville [far-right] rally. We were in the studio and I’d been watching that shit unfold on TV for two days. I literally watched Heather [Heyer] get murdered. And I was like, “What the fuck?” I went into the lounge of the studio and just starting writing lyrics, and 20 minutes later I was singing them and we were recording the song. And that’s what you hear. If music is a snapshot of somebody’s headspace in a moment, you got a pissed-off, angry, frustrated, confused moment right there.

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Can you talk about your gear setup on *Catharsis*?

My main guitar is this custom baritone that I have had for about a decade now. I want a tight downtuned tone, not something sludgy, so getting the baritone with the longer scale neck was amazing. Because those three extra inches just makes the strings so much tighter. Not to mention I've got fat fingers! [laughs] The guitar was handmade by this guy Dragan, and it's just a fucking awesome guitar. I actually have a little arsenal of guitars from him. Then my main amp was my old [Peavey] 5150, which I've had for like 23 years now. Its name is Bubba. There's nothing that's been done to it—it's just one of those heads that sounds better than all of the other heads for no reason in particular. I play all the rhythms on the album, and we quad the guitar tracks—two on the left and two on the right. One side is the 5150 through a Boogie cab and the other side is the 5150 through a vintage Marshall cab.

How about effects?

There are tons of effects. I've got a Bradshaw unit and also a bunch of old pedals from the Seventies and Eighties. I love the [Electro-Harmonix] Electric Mistress. That's on pretty much every song on the record. Then there's a Boss chorus, a Boss delay, a Dunlop Jimi Hendrix Fuzz Face, and those old Line 6 multi-effect units that have delays and filters and phasers and shit like that. For me, I like to have a guitar tone for a minute and then it's gotta go into some weird psychedelic shit that takes it into another realm. And that kind of thing is all over the record. But you know, as far as tones, there's no Kemper or anything like that. In a lot of ways it's a very raw record.

Lyrically, there are several songs on the album, including "Bastards" and "Volatile," that touch on political and cultural issues. You're a guy who's known to be outspoken about your views. Have you experienced any backlash because of this?

For sure. I mean I get "Shut up and play" every day. Every time I post something on social media. But for a long time now we've had these pretty political songs, going back to the first album. So if someone says, "I don't wanna hear it," it's like, "What band have you been listening to?" [laughs]

You would think fans would not only expect it from you, but that they would welcome it.

Well, you know, I think musicians have for the longest time walked this line about being apolitical, in order to not upset anybody. But the Beatles were writing about the Civil Rights movement with songs like "Blackbird," and Black Sabbath were writing anti-Vietnam War songs like "War Pigs." Those are pretty pow-

erful statements, and they're statements that inspired me. So I just think it's weird that metal bands have written so many songs about wars from 150 years ago, but they won't write about the wars that are going on now. I mean, there are some bands that have entire albums and careers based on wars that happened hundreds of years ago! But we're all afraid to comment on what's going on today. That's just strange to me.

There also have been times when you've challenged your fan base from a musical perspective. For instance, some people tend to slag on the *Burning Red* era of the band, when you brought in some nu-metal influences. But for a lot of your longtime fans, that period was probably their introduction to Machine Head.

Yeah. I would say the majority of fans that we still have with us are from the *Burning Red* era. And you know, in a lot of ways, to me, *Catharsis* could have been the record that came after *The Burning Red*. And night after night we play "From This Day" and "The Blood, the Sweat, the Tears," and people lose their fucking minds. And *The Burning Red* was really when the more gothy influences came to the fore. Because we were always big Cure fans, and we were also adding in the almost poppy elements they had in songs like "Pictures of You." And I think with *Catharsis*, more so than with any of our other records, there's a lot of pop elements in there, too.

Does it feel like you really pushed the envelope as far as your sound on this one?

I think so. And that's exciting to us. We're nine albums deep, and I'm constantly asking myself, "How do we make people go, 'Oh shit! That's Machine Head?'" It's hard. Especially as you get older. But you have to look at your legacy, you have to look at good decisions and bad decisions you've made, and you've gotta just throw all that away. You have to live in the moment and go, "This is what we're doing now." I mean, lots of people say, "We want you to do *The Blackening* again." Or "We want you to do *Burn My Eyes* again." And I'm like, "I'm 50 years old! I'm never gonna be that fucking insane, pissed-off 23-year-old kid running around the streets of Oakland like I was back then."

With all due respect, you still sound pretty pissed off. The first words we hear on *Catharsis* are you screaming "Fuck the world!"

[laughs] Thank you. I appreciate that! But you know, Keith Richards once said, "We're all just a vessel, and your job is to let the music go through you." And I truly believe that. You're just trying to channel whatever's coming. I think that's the way the best music is made. And I feel like we've got something really special with this record. **GW**



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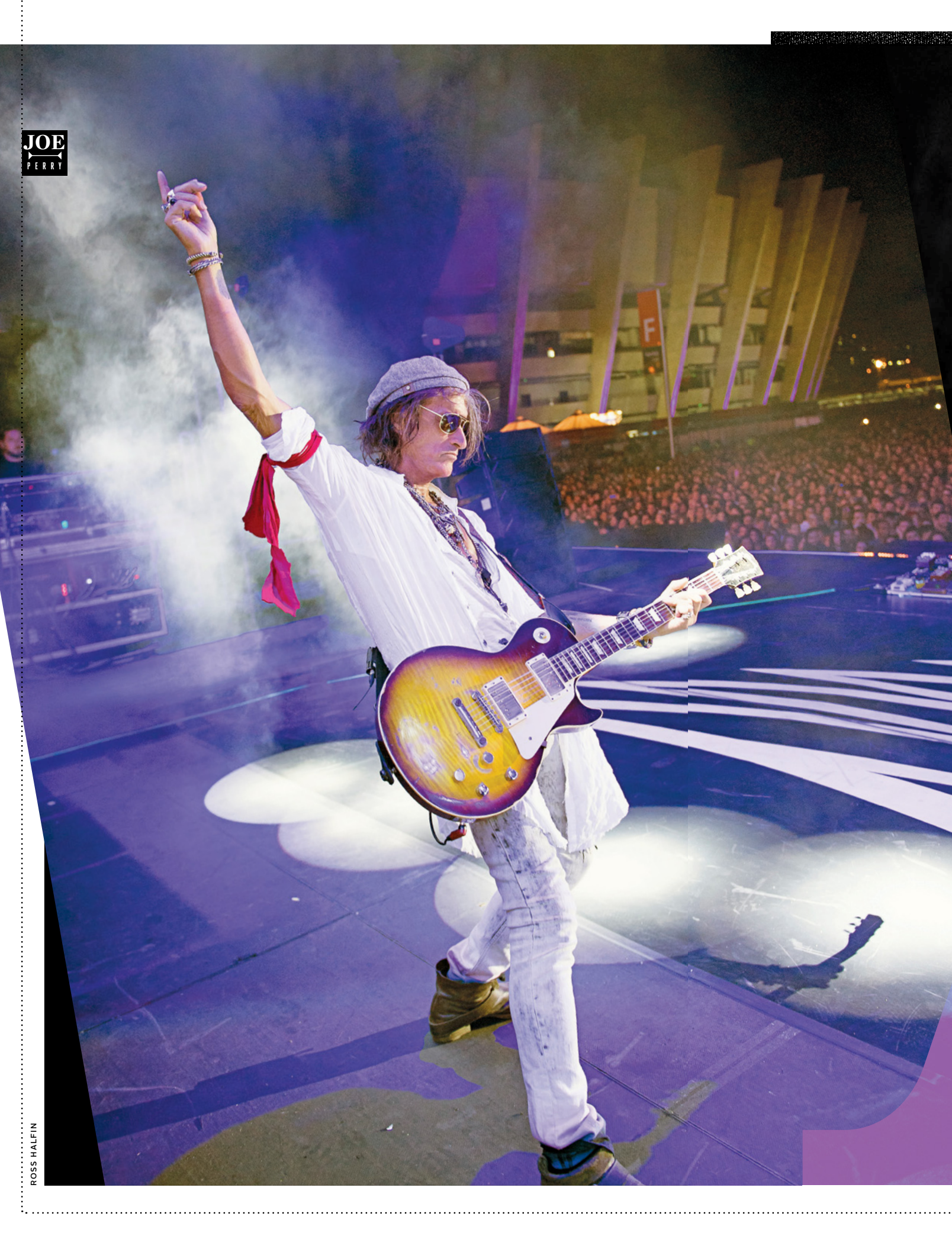
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GUITAR WORLD

MARCH 2018



AEROSMITH GUITARIST
JOE PERRY
ENLISTS THE HELP OF SOME
LEGENDARY FRIENDS ON HIS SIXTH
SOLO ALBUM, *SWEETZERLAND MANIFESTO*.

PAGE SEVENTY-ONE

SWEET TALK

BY RICHARD BIENSTOCK

"I'M EXCITED TO HEAR WHAT PEOPLE THINK ABOUT THIS

record," says Joe Perry about his new solo effort, *Sweetzerland Manifesto*. "Because it's not like every song is just a slammin' rock song. It's more spread across the board."

Indeed, though *Sweetzerland Manifesto* is the 67-year-old Aerosmith guitarist's sixth solo album overall, it's unlike anything he's done previously. Whereas his past records featured either Perry or another singer as the primary voice, on *Sweetzerland* he's joined by a variety of vocalists, and they're some of rock's best and most distinctive, from legendary New York Dolls man David Johansen (who appears on "Haberdasher Blues," "I Wanna Roll" and "I'm Going Crazy"), to Cheap Trick's Robin Zander ("Aye, Aye, Aye"), to Terry Reid ("I'll Do Happiness," "Sick & Tired," "Won't Let Me Go"), who, as legend has it, was offered—and turned down—the frontman slot in Led Zeppelin prior to Robert Plant. The guitarist received further assistance from his Hollywood Vampires bandmate Johnny Depp, who served as executive producer alongside Perry and producer Bruce Witkin, as well as drummer Zak Starkey, longtime Aerosmith producer Jack Douglas and Joe's sons, Tony and Roman.

As far as the music is concerned, the songs on *Sweetzerland Manifesto* run the gamut from swaggering rock rave-ups ("Aye, Aye, Aye," "I'm Going Crazy") to exotica-tinged instrumentals ("Rumble in the Jungle," "Spanish Sushi") to darker, more R&B-influenced fare ("I Wanna Roll," "Sick & Tired"), to a cover of P.F. Sloan's protest anthem, "Eve of Destruction," made famous by Barry McGuire in 1965 and here sung by Perry himself, with Depp on drums. At the heart of it all, however, is the blues, which has always been Perry's musical foundation. "Well, I only know a couple of chords, you know?" he says with a laugh. "But, yeah, the blues, it's just a natural tendency for me to go there. It's always the cake. I'm just trying to change the icing, that's all."

Perry recently sat down with *Guitar World* to talk *Sweetzerland Manifesto*, his gear (including the custom guitars he used to record the album), and what's on tap for Hollywood Vampires and Aerosmith.

Your last solo effort, *Have Guitar, Will Travel*, came out nine years ago. What led you to do another album now?

It's actually been kind of a work in progress over the last few years. Between the Aerosmith tours and then the [Hollywood] Vampires, it was something I would work on when I had time. I think the first track was actually done in 2012. But [in 2017], since January, I had quite a bit of time on my hands in L.A. and I was able to finish it up. I just boiled everything down to what sounded like it would make a good record and I started working on it.

What was that first song you did back in 2012?

It was "Eve of Destruction." Johnny [Depp] and I were talking about a record, and I mentioned it was a song I'd been thinking about covering. So we went in the studio and started fooling around and laid it down. And from there I started working on some other new things. It was a whole different vibe. My last few solo records, I did them down in my basement studio in Boston. And I had a great time doing those, but this was the first time I was able to work in a place where I could have a whole different batch of people come in and play, while still having that same type of situation where there were no time constraints.

How did all the guest musicians come to be involved?

A lot of it was through Jack Douglas. He lives in the neighborhood and we're good friends. So he'd stick his head in and listen to what I was doing, and talk about this track and that track. And he said, "You know, what would you think about having David Jo [Johansen] come up and sing over a couple of these tracks?" And David and I go all the way back to the Dolls days, to the very beginning of our careers. So I said, "Yeah, if he's into it, that'd be great." I'm always excited to hang around with David. And he came in, picked a couple of tracks and said, "Let me have a go at one or two of these." So we spent the better part of a week and we turned some of these songs into what they are. One of them, "Haberdasher Blues," that came at the end of the sessions. We went in and jammed, and I think it went on for about eight or 10 minutes and we edited that down into a more reasonable piece of music.

Then the next thing I know, Jack is suggesting Terry Reid, who I think lives out in Palm Springs. I had never met him before, and I really didn't know he was out there still singing and performing. But he came in, picked out a couple of the tunes, went back with Jack to work on some lyrics and then laid down some tracks. So it was kind of like that. There wasn't a plan to go out there and work with a bunch of different singers. It was more like the music kind of led the way.

Between Terry, David and Robin, you have possibly three of the most powerful voices in rock history on this record.

Yeah. I have to agree with you. When Terry opened up, I was really blown away. I was knocked out. So it was really a lot of fun. After David did his stuff it started to feel like, okay, this is the kind of path we're going to go on...

What did Johnny Depp bring to the sessions as executive producer?

He was in the studio a lot and he always has really creative ideas. As the tracks were coming to completion he would come in and make suggestions. And again, it was him that suggested I do the record, and at his studio. It was right around the time I was finishing up the book [Perry's 2014 autobiography, *Rocks*] and he said, "I'd really like you to do your next solo record, if you want to, up at my place." So he was really an important part of this happening at all. But again, he would come in and have suggestions, and sometimes it would be a harmony, and sometimes it would be a thing that really glued the song together. He helped to kind of guide the whole picture. It certainly wouldn't be the record it is if it weren't for him. I wouldn't have even started doing it if he hadn't suggested it.

You also have your sons, Tony and Roman, on the record, adding synth and drum programming to the instrumental track "Spanish Sushi."

Yeah. As you can imagine it's a lot of fun working with them in the studio, and watching how the two of them work together. Because they come at it from different angles. And I certainly kept my hands off the steering wheel to hear what they had to say. And I think that song, I feel like there'll be a lot more like that coming down the pike.

What was your main guitar and amp setup in the studio?

TV Jones has made a couple guitars for me, and Gabriel [Currie] at Echopark has been making some guitars for me. I used those on the majority of the tracks. Then there were a couple of Strats—that left-handed, burned-up one that I've had for almost 20 years now, I used that a lot. There's also a few Gibsons—I know that the '59 [Les Paul] reissue was one that I played. But mostly it was those custom-built Echopark and TV Jones guitars. I cut some of the best stuff with those. Then for amps, for the most part I was using the Supro Black Magick. We had a setup that worked pretty well where we had, I think, a Marshall out in the live room and then a Black Magick going into an isolation box with a 12-inch speaker. And that was pretty much it. I think the variety of sounds mostly came from the guitars.

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How about effects?

I always have the Klon [Centaur]. Mine is one of the original ones—Brad [Whitford, Aerosmith guitarist] and I were each given one when they first came out. And it's still a mainstay for me. So that would be in there. And I had a [Electro-Harmonix] POG and an old DigiTech Whammy Pedal, and also a variety of fuzz pedals. Once in a while I would just plug something different in.

Are you planning to tour behind *Sweetzerland Manifesto*?

I'd like to. I'm really excited about playing these songs live. When, I haven't figured out. Because right after we release the record we're going to start working on a new Vampires record. Or at least that's what we have on the calendar right now. And then we have a Vampires tour booked in Europe in the early spring. But there's definitely going to be some time later in the spring and the summer that I could go out with a band. So we'll see. But the short answer is yes. I just don't know when yet.

Vampires record it was a lot of fun. And they asked if I wanted to go out on the road with them, and there you have it. It's guys that love to play rock and roll, and there are no rules. It's a really cool hang and it's all about creativity.

Also, another very important element to that band is Tommy Henriksen, who is Alice's right-hand man. I know people don't know him as well as they would know me and Johnny and Alice, but he's an integral part of the Vampires. And he's a really good songwriter as well. I don't know, when we're all in a room together it just seems to work.

You've been out on the road recently with Aerosmith, and there's also been some talk about the band possibly doing more recording. Is that happening?

There's really nothing on the calendar at the moment. We're actually planning a residency

in Vegas. And we're gonna do something a little different from what I've seen other rock bands do that go in there and have that space where they don't have to tear things down after every gig. That's taken quite a bit of planning. So that's what's going on with Aerosmith. I don't know if we'll actually get in the studio to cut something new, but we have talked about it. I really have no idea.

Would you like to do another record with the band?

At some point I'd like to. But like I said, creatively our sights are aimed toward performing these songs. Some are songs we really haven't played much, or it's been a long time since we played them. The show will include all the hits, but there are other songs we want to bring to the stage, too. We're not going to deviate from what we do, which is go up and put on a rock and roll show. But at the same time, we're going to make it an experience you won't be able to see anywhere else. **GW**

JOE
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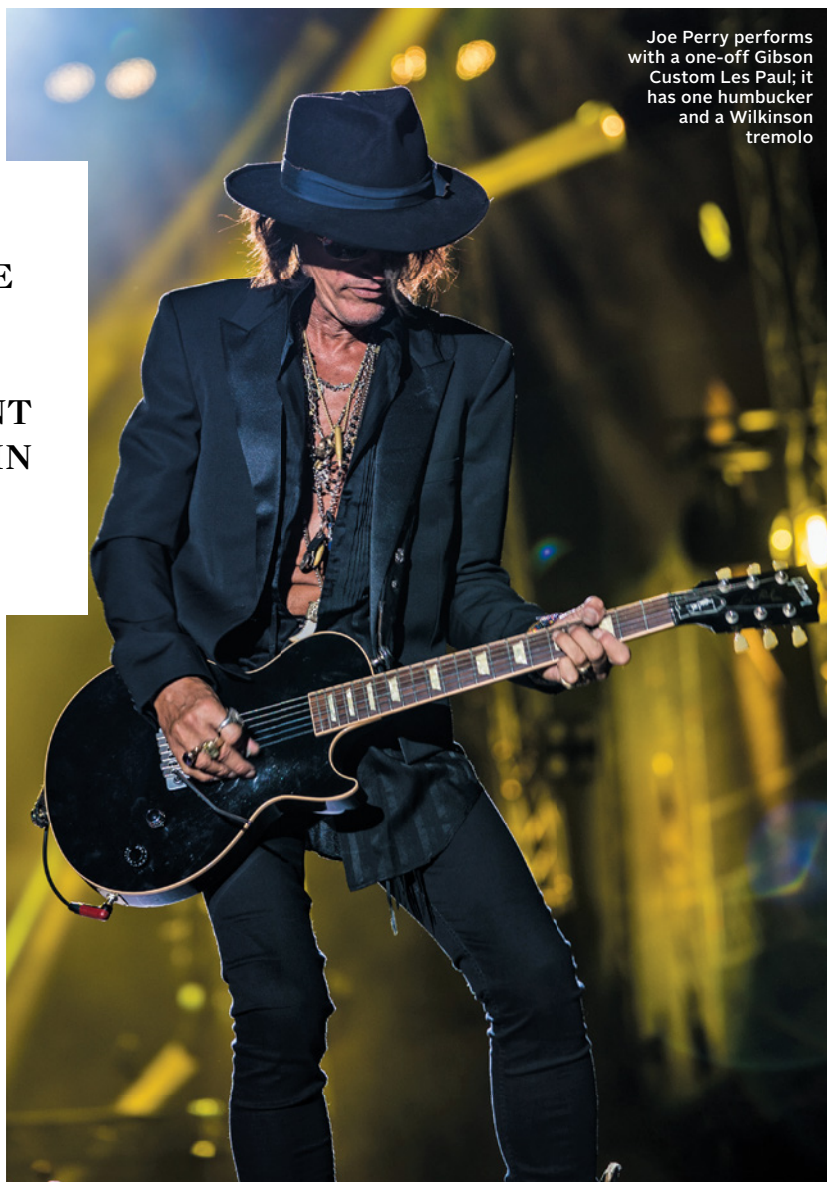
“

THIS WAS THE FIRST TIME I WAS ABLE TO WORK IN A PLACE WHERE I COULD HAVE A WHOLE DIFFERENT BATCH OF PEOPLE COME IN AND PLAY.

”

What do you like about doing the Hollywood Vampires project?

It's just loose and a lot of fun. And the guys are great. Johnny's a really good guitar player and he's got a lot of good ideas. He's always writing and he's always got a guitar in his hands. And he loves blues, he knows all the stuff, and he loves to play live and to be part of a band. And Alice [Cooper] is one of my favorite rock singers. He's probably one of the most easygoing guys you'd ever want to meet. And it's funny because when I first really sat down with him on a couch with a guitar in my hands, I think it was right around the time Aerosmith got back together. So we've been friends for quite a while and I've always liked his whole attitude about rock and roll and everything. So when I got to play on the



Joe Perry performs with a one-off Gibson Custom Les Paul; it has one humbucker and a Wilkinson tremolo

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June 14, 1974: Ronnie
Montrose rocks a Gibson
Les Paul in New York City

Coupled with a pair of timely reissues, Ronnie Montrose's final album, *10x10*, helps reclaim the legacy of a guitar legend who forged a hot, sweet and sticky all-American groove that influenced many axmen on both sides of the Atlantic. But exactly who was Ronnie Montrose? In this oral history, *Guitar World* attempts to shed some light on the life and career of this mysterious guitar hero.



Rock *the* Nation

BY MIKE METTLER

“RONNNNNIIIIIEEE!”

With that epic battle cry, Mr. Big vocalist Eric Martin opens the floodgates on “Heavy Traffic,” the lead track on *10x10* (Rhino), the recently released final album from the late Bay Area–bred guitar giant Ronnie Montrose. It’s a fitting call to arms that immediately leads into a patented chunky power riff to signal that, yes, *Montrose is in the house, he’s kicking major fretboard ass, and he’s taking names.*

The hardcharging and hellbent bed track of “Heavy Traffic” lays down the gauntlet for a labor of love Ronnie initially set in motion with his early 2000s power trio tourmates, bassist Ricky Phillips (Styx, the Babys, Bad English) and drummer Eric Singer (Kiss, Alice Cooper), almost a decade before he passed away in early 2012. With the full blessing of Ronnie’s widow, Leighsa Montrose, Phillips took over the reins as executive producer and spent another five years bringing *10x10* to the finish line by enlisting 10 different soloists, including Rick Derringer (“Love Is an Art”), Brad Whitford (“One Good Reason”) and Joe Bonamassa (“The Kingdom’s Come Undone”), as well as 10 different vocalists such as Sammy Hagar (“Color Blind”), Gamma’s Davey Pattison (“Head on Straight”), Tommy Shaw (“Strong Enough”) and Glenn Hughes (“Still Singin’ with the Band”). It’s a level of egoless teamwork that enabled Ronnie’s razor-focused vision to finally achieve fulfillment. “I had to make some hard decisions to get the album completed, but I always followed the mantra of, ‘What Would Ronnie Do?’ He was right there with me, on my shoulder and in my ear, as my spiritual guide,” Phillips says.

Late in his career, Montrose often could be spotted playing Baker guitars



10x10 is awash in the seductive blend of harmony, tone and groove that fueled the internationally influential 1973 debut album from the singularly named Montrose. When Ronnie joined forces with then-unknown vocalist Sammy Hagar, bassist Bill Church and powerhouse drummer Denny Carmassi, the Montrose blueprint had already been stamped during his stints with Van Morrison (that's Ronnie driving the melody on 1971's "Wild Night") and the Edgar Winter Group (the chilling runs on 1972's chart-topping instrumental "Frankenstein" and its galloping hit partner track, "Free Ride," are pure Ronnie to the core).

Indeed, all throughout the self-titled *Montrose* and its 1974 follow-up, *Paper Money*—both concurrently reissued by Warner Bros./Rhino, each packed with a treasure trove of bonus tracks, live cuts and demos to boot—Ronnie forged an electrifying groove stencil that polarized guitar players on both sides of the Atlantic. Songs dripping with endless hooks like "Rock Candy," "Rock the Nation," "Space Station #5" and "I Got the Fire" were all seen as the sonic booms spearheading America's mid-Seventies response to the British Invasion. Many players and listeners alike felt Montrose was the missing red, white and blue-blooded answer to Led Zeppelin, Deep Purple and Black Sabbath all rolled into one, not to mention being the precursor to the ensuing virtuosic likes of Eddie Van Halen and Joe Satriani.

"I do remember people saying Montrose was our answer to Led Zeppelin, which is a bold statement," observes Phillips, who spent many of his formative years gigging in the Bay Area. "I think we were all influenced by what was going on in England, and there were very few American bands firing back. But Ronnie, Sammy, Denny and Bill—they were *certainly* firing back." Adds Marc Bonilla, the Bay Area guitar wizard who deployed Ronnie on a pair of his own early-Nineties solo albums and later filled Ronnie's slot in a reformed Gamma, "The thing that was most impressive with Ronnie is what I call the *deliberacy* of his guitar playing. He was a carpenter, so he knew how to *build* things, which is what he did with his solos. He would start with a foundation down low on his Les Paul, and then he'd build his way up into a climactic event."

British players also recognized Montrose's singularity. "I was a huge, *huge* fan," admits Def Leppard's Phil Collen. "My cousin got me into Montrose when the first album came out in England. I thought we were the only people who had it. Years later, when I met [Def Leppard lead singer] Joe Elliott, he said, 'I thought I was the only person who had that record!' My wish would be for people to hear *10x10* and the two Montrose reissues and then go, 'Ohh, *this* is where that legendary American rock guitar archetype comes from!' That's my hope, anyway."

Ronnie was the kind of artist who fol-

lowed his own muse, commerciality and lofty sales be damned. He was always on the hunt for the next challenge, rather than looking back on his past triumphs. Notes Phillips, "People who truly want to break ground and not repeat themselves leave themselves open to not reaping the obvious successes of a repetitive performance. In many ways, Ronnie reminds me of Jeff Beck." Concurs Steve Lukather, "Artists like Ronnie never stop wanting to push themselves to learn other stuff that inspires new ideas and new music. That's how Ronnie approached it."

In his later years, Ronnie continued to veer between styles like a man possessed, moving from more challenging solo ventures (1978's *Open Fire* and its massively popular instrumental gem, "Town Without Pity") to the secure structure of a four-piece band (à la Gamma), seemingly at will. But like many a sensitive creative soul, Montrose suffered crippling bouts of depression, ultimately (and quite sadly) culminating in the taking of his own life at age 64, in March 2012.

But with all the buzz surrounding *10x10* and the pair of reissues, the subject of Montrose's legacy has moved back into the spotlight for a timely reassessment and reaffirmation. Echoing Collen's thoughts, Bonilla theorizes, "It may just take something like *10x10* to spur questions like, 'Well, who is this Ronnie Montrose guy?' It'll all happen at the time it's supposed to happen."

The time for it to happen is clearly now, so with that in mind, *Guitar World* reached out to many of Ronnie's friends and peers to have them tell firsthand tales about the man's highest highs, along with some of his lowest lows. Have you heard the news? There will always be some good rockin' in store tonight whenever Ronnie Montrose is the one playing that guitar.

EDGAR WINTER When I put together the Edgar Winter Group in 1972, the whole idea was for it to be the quintessential all-American rock band—guys who were not just good musicians but all-stars in their own right, fully capable of fronting their own band.

It was a huge talent search. We listened to a thousand demo tapes that were sent into the office. When we were looking for a guitar player, I wanted contrast and balance. Ronnie had played with Boz Scaggs and Van Morrison, and even before I met him, I said, "Well, he *has* to be good." And as soon as I saw him play—even the way he flung the guitar over his shoulder—I said, "Ohh! *This* is the guy."

What I most appreciate about Ronnie was his total commitment. He wasn't a technical virtuoso—but neither was B.B. King, and he was the king of the blues. What Ronnie had was a virtuosity of the heart. And that rebellious edge of his? It was very spontaneous.

SAMMY HAGAR We were thinking about calling ourselves Jupiter, and we were also thinking about White Dwarf. We'd be the biggest planet in the solar system! That's what Montrose would have been called, if not for cooler heads. [*laughs*]

Everybody else I've worked with, like Joe Satriani, Eddie Van Halen and Neal Schon—they wrote the music, I listened to it, and then I'd write lyrics to it. When Ronnie and I used to write in Montrose in the Seventies, he would dig through my lyrics, and he'd write music to them. That's what he did for "Space Station #5," "I Don't Want It," "Spaceage Sacrifice," "The Dreamer"—all of those different songs. I guess it was kind of like a Bernie Taupin/Elton John kind of thing, only with guitar instead of piano.

The weirdest thing about "Rock Candy" is the tempo we had on the first take. I wonder how it got slowed down, because we didn't know any better. When we were writing it and jamming on it, it was all bouncy, almost like a shuffle. But then, somehow in the studio—it might have been [*producer*] Ted Templeman, Ronnie, or anyone in there saying, "Slow it down." I don't know how that happened, but it sure made a difference when that song was pulled back into the right tempo.

And that should be a lesson for any young bands out there—find the right tempo for your song. The power of "Rock Candy" came

when it was slowed down. When it wasn't slowed down, it wasn't as powerful.

Denny Carmassi was capable of coming up with badass grooves like the one on "Rock Candy" and Ronnie was capable of coming up with badass riffs. I was capable of writing lyrics and coming up with the words and Bill Church was very capable on the bass.

MARC BONILLA Everything Ronnie did, he did with his heart. Ronnie was definitely one of those guys who never subscribed to, "Let's just play 'Rock Candy' and get it over with." He never did that. He always pressed the envelope, probably much to his financial chagrin and his popularity, because you couldn't put him in a box. He'd slither out like an octopus. He was always onto the next thing.

Ronnie never traveled in a circle. He went in a straight line. He never repeated anything. After the Montrose stuff was over, he said, "That's enough of that. I'm not doing vocals again. I'm doing instrumental stuff. Then I'm gonna do acoustic stuff."

But that's what a real artist does. They go from one thing to another: "Okay, I've already done that. Let me try and push the envelope a different way." He was always pursuing a place where he was a little out of his comfort zone—which is where you should be as a musician. You should be out there on the water enough to where you don't quite touch the sand. That's a good place to keep your life.

DAVE MENIKETTI Ronnie was a big influence on me and the band when Y&T first got together [*in 1974*]. The classic first two Montrose albums and Gamma were like *the* standard for hard rock tunes in the Seventies—they were always on our record players. Pretty much every musician was playing one or more of these songs in their cover bands.

Ronnie and I worked together on songwriting in the late Eighties. It was a cool experience to see how he came up with song ideas and arrangements. He had a knack for getting to the best bits of a song, and quickly.

Like me, he was a gear nerd and a tweaker. He would do things like buy a console, completely disassemble it, and then replace the parts to make it better-sounding. He was always after something new and exciting to mess with. I loved that about him—the quest for better gear, and the constant search for interesting things on the horizon.

STEVE LUKATHER Ronnie was a star in his own right. A lot of people cite him as an influence and those early records as great Seventies rock and roll. You can go to those YouTube clips and see him playing his ass off, and it's all for *real*! It's all very real and raw.

We did have a brief conversation years ago.

When Ronnie called, we hit it off and there was talk of maybe doing something together, but it never came to fruition, for whatever reason. And when I got the call to do the solo on [*Hagar's*] "Color Blind" for *10x10*, I was very honored. I kept asking Sammy and Ricky, "Are you sure you want *me* to do this? There must be other guys!" I was told, "No, Ronnie really liked your playing."

There are no tricks. I brought a little Kemper profiling amp, plugged in, and that was it. There were no effects; nothing. I was trying to play something with a little heart and soul; I wasn't trying to be the fastest gun in the west. And I certainly wouldn't try to play like Ronnie. That would be weird, because I respected him too much as a musician.

I thought about Ronnie the entire time I was working on that solo, and everything that had happened with him. I've lost some close people in my life recently and it makes you become pretty emotional, to the point where you go, "Wow, this is some heavy stuff." I'm a very highly sensitive person, so those sorts of things really affect me.

ED ROTH I had the good fortune to play all kinds of music with Ronnie, including his electric and acoustic instrumental music, and some of his soundtrack music. Whatever he wrote and produced, he wanted to try different and new things. Ronnie would always say he never wanted to be a nostalgia artist. His career is proof of that.

As OCD as he could be about some things—like making sure each rack screw matched in his rig, spray-painting the faceplates of some of his gear black, making his own cables so the lengths and looks were the same—somehow, he wasn't overly anal about his performances. He knew how to make you feel comfortable and recognized when you had the right take. He was great to work with in the studio, and knew when something had the vibe it needed. If something felt good, that was it, whether a clam snuck into the performance or not. If it had feel, Ronnie would go with it.

Everyone always talked about his tone, and other players tried to use gear Ronnie used to try to emulate it. The truth was, his tone was in his hands. He used super-heavy strings, which also contributed to it. And he loved his Baker guitars, which he played from the time he got them until his death.

Like all musicians, he had his ups and downs. Sometimes he would sell some of his gear and replace it with gear he was given by companies, so it would change. No matter what he used, he had a rich tone that was all his own. He played with conviction in a way that you felt every note.

HAGAR I'm really surprised "Leaving the

Warmth of the Womb,” the track we did together for *Marching to Mars* [Hagar’s 1997 solo album] with Carmassi on drums and Church on bass, didn’t get a lot more attention. I was really excited: “Hey, it’s Montrose Montrose!” I love that song. I thought it was very deep, and very cool. It’s a fucking killer track.

I actually left the studio for a bit after I thought it was finished. I thought Ronnie had done a great solo on it. When I came back about three or four hours later, he had redone it. Originally, the solo didn’t go to

the four, I believe, but Ronnie put another chord change in it, and he replayed the solo. When I heard that, it was fucking goosebumps city, man. It just *had* it.

A few years later, we were talking about doing my 65th birthday in Cabo [in October 2012]. I was going to have Ronnie and everybody in Montrose come down. I was saying to him, “I want to bring everybody down there and take it to another level while we’re all still alive.” That was always our big joke: “We gotta do it one more time.” I loved the fact that we were starting

to groove again, and he and I were getting back together. I was really looking forward to that. I called him again to confirm it, and he told me he was committed to doing it.

And then a month later, Carmassi gives me the call. It was so shocking. [slight pause] I thought Ronnie was tortured. Sometimes it was so difficult, but that was the last thing I ever thought Ronnie Montrose would do. No one knew he was like that—that he had that ability; that he was really that tormented. He was so private. I don’t know what he was protecting, but whatever it was, obviously, it tortured him enough to have him take his own life.

RICKY PHILLIPS After Ronnie got prostate cancer, he didn’t pick up a guitar for two years. He went through a lot of stuff emotionally and physically, not to mention pain-wise. When he came out on the other side of that, he put a band together, started gigging, and he was playing so great. Hearing about his passing was shocking news, especially after how positive he seemed to be in the last conversation we ever had. Right up to that, he still wanted to finish *10x10*. Every time I brought it up, Ronnie was really positive about working on it, as best he could.

LEIGHSA MONTROSE Ronnie once told me his personal philosophy: “Listen—I don’t want to live my life like *this*,” and he held his hand out flat. “I want to live my highest highs, and I want to live my lowest lows. I want to be in both, and savor both.” And to say that—I mean, wow. That means you’re willing to feel the pain of the pain, and the joy of the joy—and he sure did.

But you can’t define him by that one final day. He always found a way to make all of his interactions very personal, and he had that ability to make you feel like you were the only one in the room, even if it was the first time he had met you. I still feel there’s a piece of him that remains in all of us.

HAGAR I’m really glad Ricky Phillips took the initiative to finish *10x10*, because it’s a nice little memory. It truly *is* Ronnie’s last work. It’s a cool project. And it’s always valuable to have something like this as a last work, rather than digging up some stuff from his past. This was something he truly had a vision for. There was always a special energy whenever I sang with Ronnie, and I’m still humbled by that experience.

RONNIE MONTROSE [in conversation with Ricky Phillips, explaining why he liked to leave most of his takes “as is”] Let’s keep it real. Those aren’t mistakes. That’s life. That’s music breathing. **GW**



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Misha Mosh

**PEAVEY INVEKTIVE .120 AMP HEAD
AND INVEKTIVE .212 CABINET**

By Chris Gill

▶ MISHA MANSOOR, ONE of the most influential guitarists to emerge over the last decade, has played an important role in shaping the sound of modern, progressive metal as a guitarist in his djent band Periphery and in the studio as a producer and engineer for Periphery and other bands, including Animals As Leaders, Veil of Maya and the Volumes. Thanks to his reputation, it makes perfect sense that he's collaborated with Peavey on a signature-model amp, the new Invektive .120 head and complementary Invektive .212 speak-

er cabinet with one Celestion Vintage 30 paired with one Celestion Creamback H 12-inch speaker. Unlike most signature amps bearing the names of relative newcomers, the Invektive .120 is not a slightly modified version of a pre-existing model but rather an entirely new amp designed from the ground up with Mansoor's input and including features not found elsewhere. As a result, the Invektive .120 offers guitarists exciting new tonal and performance possibilities that are as bold and visionary as Mansoor's playing.

Peavey's Invektive .120 head has a three-channel design



FEATURES The Peavey invective .120 features a power amp section driven by four JJ 6L6 tubes to provide 120 watts of output (as suggested by its name). The 6L6s can be swapped for EL34, 6CA7, 6550, KT66 or KT88 tubes for different tonal personalities and performance, and the bias is easily adjusted by removing the rear panel cover and using the bias test points and bias adjustment pot top loaded on the chassis. Six 12AX7A tubes provide gain for the clean channel and crunch/lead channels (with six gain stages for crunch/lead) and phase inverter and loop driver functions.

The invective has a three-channel design, but that doesn't mean it's limited to three basic overall tones. The Clean channel section consists of Pre Gain and Post Gain controls, low, mid and high EQ (passive) and a Boost function with an on/off switch and tone and drive controls. The Crunch and Lead channels are configured in a separate section that provides individual Pre Gain and Post Gain controls for each channel, shared passive EQ controls (low, mid, high), a Boost function also with on/off switch and tone and drive knobs and a noise gate with on/off switch and

Threshold control. The amp's Master section features Resonance, Presence and Volume controls. A single 1/4-inch input jack, manual channel select switch and standby switch round out the invective .120's front panel features.

The rear panel is loaded with useful features, including a full/half power switch, speaker output impedance switch and a pair of 1/4-inch parallel speaker output jacks. The MSDI (Microphone Simulated Direct Interface) section provides a balanced XLR output, ground/lift switch and tone and level controls for dialing in optimal direct output tones for recording or connection to a mixing console. There's a Master Boost Level control, two effects loops with individual 1/4-inch send and return jacks, a pair of 9VDC @ 500mA jacks for powering effect pedals and MIDI Out/Thru and MIDI Footswitch In jacks.

One of the invective .120's coolest features is the included MIDI controller with 10 footswitches that provides access to nine user-programmable presets or individual features like effects loop 1 and 2, Gate, Drive Boost (channel), channel 1, 2 and 3 and Master Boost, plus MIDI control

change 4 that enables the controller to control external MIDI devices.

PERFORMANCE As anyone familiar with Mansoor's playing might expect, the invective .120's tones are familiar but refined in exquisite detail, providing a range from the cleanest cleans to densely layered high-gain harmonic overtones with percussive attack and tight decay. The Clean channel is exactly that, remaining absolutely clean even with the Pre and Post Gain cranked all the way up. If you want overdrive crunch, engage the Clean channel's Boost section, which is tonally and texturally flexible enough to almost be a separate channel. The Crunch and Lead channels are aggressive, but even with the Pre gain maxed, individual notes in chords retain definition and clarity. The noise gate section is essential for replicating the machine-like blasts of Mansoor's rhythm playing, and for this application or just killing unwanted hum it works like a charm. The amp can push high-gain distortion to extreme levels, yet the sound never turns to mush or becomes overly compressed into a flabby, mushy mess.

CHEAT SHEET



LIST PRICE:

invective .120,
\$1,899.99;
invective .212, \$750

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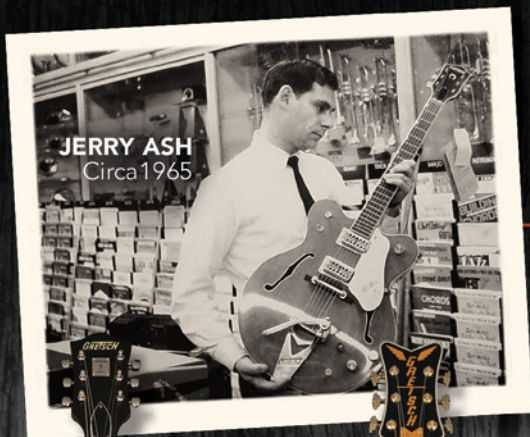
- Four 6L6 power amp tubes provide 120 watts of output while six 12AX7 pre-amp tubes provide up to six stages of gain.

- The Clean channel remains clean even at the highest gain settings, while its Boost function can dial in varying levels of overdrive.

- The Crunch and Lead channels feature a noise gate function for dialing in tight, noise-free decay for playing responsive, percussive rhythm patterns and riffs.

- The included footswitch can control individual channels and functions, provide instant access to nine user-programmable presets or control an external MIDI device.

- **THE BOTTOM LINE** Packed with an outrageous variety of tones, from the cleanest cleans to impressively dense distortion textures and providing extremely versatile functions and performance features, the Peavey invective .120 truly satisfies the needs and desires of today's modern progressive metal guitarist.



JERRY ASH
Circa 1965

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EARTHQUAKER DEVICES WESTWOOD TRANSLUCENT DRIVE MANIPULATOR

By Chris Gill

TRANSPARENT OVERDRIVE

(A.K.A. clean boost) pedals have become the hottest item on the stomp box market ever since the legendary Klon Centaur was discontinued in 2009. Since then, it seems every pedal maker has offered an alternative—so many, in fact, that you’re probably flapping your hands above your ears, sticking out your tongue and yelling, “I’ve already got one!” like the obnoxious French knight in *Monty Python and the Holy Grail*. Well, even if you already own a transparent overdrive pedal, you should still consider the new EarthQuaker Devices Westwood Translucent Drive Manipulator, which combines true clean boost functions with a two-band active EQ to provide a wider range of musically useful tones and more versatile flexibility.

FEATURES

The EarthQuaker Westwood features a simple, four-knob design that provides the usual Level and Drive controls plus separate Bass and Treble EQ controls. The Westwood differs from most other transparent boost pedals by providing more gain boost that pushes overdrive to the edge of distortion—and including an active EQ section that delivers up to 20dB of boost or cut to frequencies around 2kHz (treble) and 80Hz (bass). The pots for bass and treble knobs have

center-detents at 0dB to make it easy to dial in true transparent tone. The circuit has an all-analog signal path, and the true bypass switch is relay-based to provide silent, click-free on and off switching.

PERFORMANCE

Many transparent overdrive/clean boost pedals actually color the tone slightly (usually a midrange bump between 1.5 to 3kHz), but the EarthQuaker Westwood provides truly transparent boost and overdrive when the EQ controls are set to the center detents. This is perfect if you already love the tone of your amp but want more gain, push or dynamics. But if you don’t entirely love your amp’s tone or you need to make adjustments for different guitars, the Westwood gives you the option of sculpting the tone with the active EQ controls. I found the frequencies of the bass and treble controls to be just right with a wide variety of amps, with the treble boost and bass cut capable of adding attractive sizzle and slice, the bass boost delivering beefy thump and “woman tone” howl and the treble cut taking the edge off of shrill single-coil pickups. In addition to sweetening the tone of an amp you already love, the Westwood also can improve the tone of a lackluster, dark or wimpy-sounding amp.



LIST PRICE: \$179
MANUFACTURER:
EarthQuaker Devices,
earthquakerdevices.com

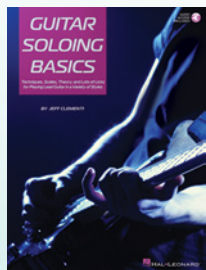
● The Level and Drive controls can dial in anything from clean boost to aggressive overdrive pushed just to the edge of distortion, but with no signal compression.

● The two-band EQ section features a Bass knob that provides 20dB of boost/cut around 80Hz and a Treble knob with 20dB of boost/cut around 2kHz.

● THE BOTTOM LINE

If you want true transparent overdrive with a wider range of gain as well as flexible EQ for refining your amp or guitar’s tone, the EarthQuaker Westwood Translucent Drive Manipulator will truly rock your world.

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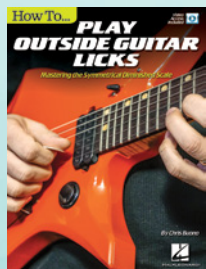


GUITAR SOLOING BASICS

INCLUDES TAB by Jeff Clementi

This detailed book and audio guide uses an easy-to-understand, systematic teaching approach. With loads of scales, licks, solos and essential lead techniques, you will build your improvisation skills and knowledge, and with the hundreds of audio demonstration tracks, play-along backing tracks for jamming, and easy-to-read rhythm tab notation provided, you'll be burning up the fretboard in no time!

00201956 Book/Online Audio \$19.99

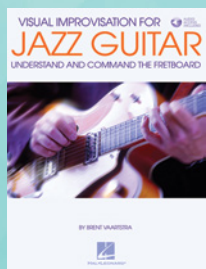


HOW TO PLAY OUTSIDE GUITAR LICKS

by Chris Buono

Renowned guitarist and teacher Chris Buono takes you on a comprehensive exploration deep inside this versatile octatonic scale, providing loads of playing examples, fingering patterns, licks and detailed breakdowns to study and practice. In addition, Chris demonstrates every playing example in the book for you on the video which is provided online for download or streaming.

00140855 Book/Online Video \$19.99

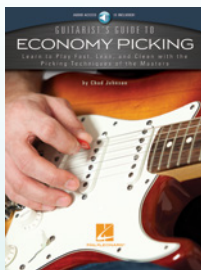


VISUAL IMPROVISATION FOR JAZZ GUITAR

by Brent Vaartstra

This is a comprehensive practice method for understanding and commanding the fretboard. Through a system of visually connecting the shapes, patterns, and intervals of the fretboard, this book and audio pack will be your guide to fretboard freedom. Topics include: triads and seventh chords; altered chords and extensions; scales and arpeggios; licks and exercises; audio demonstrations; fretboard diagrams; and much more!

00191843 Book/Online Audio \$19.99

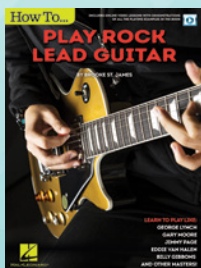


GUITARIST'S GUIDE TO ECONOMY PICKING

INCLUDES TAB by Chad Johnson

Economy picking is an exciting technique that allows you to do some pretty amazing things on the guitar. By studying the picking techniques of guitar masters like Yngwie Malmsteen, Eric Johnson, Zakk Wylde, Frank Gambale and more, this book and audio method digs deep into the micro-mechanics of the picking hand, providing loads of practice examples, real-world licks, and play-along tricks to hone your skills.

00183056 Book/Online Audio \$19.99



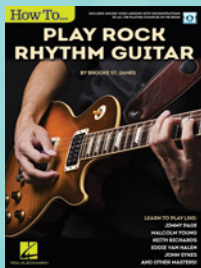
HOW TO PLAY ROCK LEAD GUITAR

INCLUDES TAB by Brooke St. James

In *How to Play Rock Lead Guitar*, Brooke St. James guides you through the essential basics that every lead guitarist should know.

Featuring full-length video lessons, Brooke demonstrates every playing example in the book, covering a wide range of topics including pentatonic scales, bending, vibrato, harmonics, repeating licks, tapping, gear, and much more! This title also includes online video lessons with demonstrations of all the playing examples in the book.

00146260 Book/Online Video \$14.99

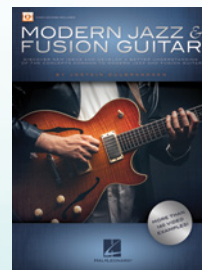


HOW TO PLAY ROCK RHYTHM GUITAR

INCLUDES TAB by Brooke St. James

Providing the vital backbone for countless songs, the rhythm guitarist plays a crucial role in rock music. This book guides you through the essential basics that every rhythm guitarist should know so you can learn to play like Jimmy Page, Malcolm Young, Keith Richards, Eddie Van Halen, John Sykes and other masters. Includes full-length video lessons with demonstrations of all the playing examples in the book.

00146261 Book/Online Video \$14.99

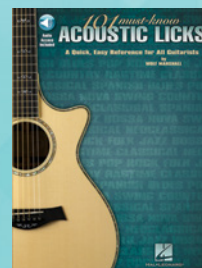


MODERN JAZZ & FUSION GUITAR

INCLUDES TAB by Jostein Gulbrandsen

Through a blend of European, American Jazz and fusion, Jostein Gulbrandsen has developed a unique style that is both melodic and harmonically rich. In this book he will teach you to play: lines over dominant seventh chords; lines over minor seventh chords; lines over major seventh chords; major ii-V-I lines; minor ii-V-I lines; and more. You'll also learn to play five jazz standards. The book includes online access to more than 140 video examples!

00143188 Book/Online Video \$19.99



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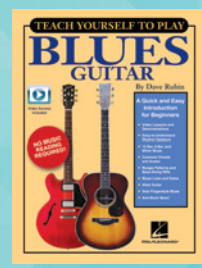
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A Deeper Shade

REVEREND SHADE BALDEROSE SIGNATURE

By Chris Gill

RIGHT NOW WHEN you do a Google search for “Shade Balderose,” his Reverend signature model guitar shows up in 18 of the first 20 results. That will probably change soon as his band Code Orange was recently nominated for a Best Metal Performance Grammy for the song “Forever.” But from a guitarist’s perspective it’s still pretty cool to be known for your signature guitar before your band reaches the consciousness of the general public. It’s even cooler that Reverend has given the same priority and attention to up-and-coming artists like Shade Balderose as they have to established legends like Pete Anderson, Ron Asheton, Billy Corgan, Reeves Gabrels and Rick Vito.

FEATURES The Reverend Shade Balderose Signature most closely resembles the Bayonet model from Reverend’s Set-Neck Series, featuring the same korina body with an angular offset shape and bound neck with block inlays. However, most of the remaining features are different enough to justify the signature model

designation. Distinctive signature details include a stop tailpiece, Tune-o-matic bridge, Railhammer Chisel bridge humbucker, Railhammer Hyper Vintage neck humbucker, ebony fretboard, no pickguard and a choice of deep blue Midnight Burst or Army Green finish.

The korina body is comfortably light and impressively resonant. Neck features include three-piece set-in construction, a 24 3/4-inch scale length, 12-inch radius, 22 medium jumbo frets, a dual-action truss rod easily accessible just above the synthetic 43mm Boneite nut, and Reverend’s famous comfortable medium oval neck profile. The hardware is chrome plated and includes pin-lock height-adjusted tuners, a three-way pickup selector switch, and master volume, master tone and bass contour control knobs. A two-tone teardrop-shaped case is available separately. Here’s one “stealth” feature not mentioned in the model’s specs or on the Reverend website: The master volume knob provides a push/pull kill switch function.

PERFORMANCE I loved the generous body contours and the medium oval neck profile of the Reverend’s Bayonet model that I reviewed back in 2013, and the Shade Balderose Signature offers the same balance, comfort and fast playability. The satin finish helps keep the guitar stable against the player’s body, and it also provides just enough resistance on the back of the neck, delivering a balance between the slick feel of a gloss finish and the rougher, raw feel of unfinished wood. Thanks to its light body weight, the Balderose can be played for hours without fatigue.

The pickups and electronics make this guitar one that any rock or metal player should check out even if they’ve never heard of Code Orange. While the tone certainly has the overall personality of humbuckers with more than ample body, depth and wide range, there’s also a crispness and clarity that normally only comes from single-coil pickups. The midrange roars and growls; the bass is big without



CHEAT SHEET



being flabby or overly booming; but the treble is what really impresses as it captures the metallic overtones of the strings with almost 3D detail. The attack is fast and tight, even with high-gain distortion, with the initial punch transitioning to smooth, lengthy sustain without sounding flat or compressed. The pickups are outrageously dynamic and responsive.

The guitar pairs exceptionally well with high-gain amps, particularly Friedmans, Fryettes, Marshalls, Mesa/Boogies and more, and it brought out desirable midrange and treble frequencies that I thought some of my amps weren't capable of delivering well. The Shade Balderose Signature definitely has its own distinct sound, but it's more a refinement of the tones that guitarists want and love than a radical departure from the standards. If you're considering upgrading an amp, it might be better to try this guitar instead as I found it truly had a sweetening effect on all of the amps I played it through.

LIST PRICE: \$1,199

MANUFACTURER: Reverend Guitars, reverendguitars.com

Railhammer Chisel (bridge) and Hyper Vintage (neck) humbucking pickups deliver rich, roaring mid-range, big bass and crisp, detailed treble that pairs well with high-gain amp tones.

Controls include master volume with push/pull kill switch, master tone and a versatile bass contour control that dials in tones from full-fidelity humbucking to more defined single-coil textures.

THE BOTTOM LINE

You don't have to be a fan of Shade Balderose or Code Orange to appreciate the rich, dynamic tones and fast, comfortable playability of the Reverend Shade Balderose Signature, as it's a great guitar for any rock or metal player.

Buzz Bin



Marshall Stanmore Bluetooth Speaker

Amid the piles of guitars and amplifiers we have stacked up in our offices, it's always nice to review something slightly off the beaten path that's closely related to the gear we cover. And as someone who loves and consistently uses Marshall amps, imagine my joy upon receiving the Marshall Stanmore Bluetooth—a powerful active Bluetooth speaker that looks like a portable Marshall amp with throwback vintage styling.

Out of the box, the Stanmore's substantial weight lets me know it might get loud, with dual high-end tweeters and a robust woofer for full-range stereo sound rated at 80 watts. Its seamless Bluetooth connectivity (via a Pair button) puts it in league with other Bluetooth speakers, but having dual RCA inputs and a 1/8-inch auxiliary input (Marshall even includes a 1/8-inch double-ended stereo plug) makes the Marshall Stanmore totally geared toward musicians and analog music junkies who haven't completely shelved their old-school turntables and cassette decks.

Showing off classic Marshall coolness, the Stanmore features a gold-script Marshall logo, black vinyl tolex with gold piping and checkered grill cloth. The same volume, bass and treble knobs found on Marshall's flagship amplifiers are employed here, along with a gold-plated on/off switch. A Source button scrolls through three LED indicators (for Bluetooth, input 1, input 2) letting you know which selection is active.

Turning up the Stanmore—no, it doesn't go to 11—can flood any man cave or cubicle with gut-pounding volume and kicks major ass in crystal clear sound and projection. It's a superb hi-fidelity speaker that can go toe-to-toe with most studio monitors. The bass and treble knobs sweep a broad frequency spectrum and work just like a Marshall amp, allowing your ears to find the Stanmore's sweet spot. Get it.

—Paul Riario

STREET PRICE: \$349

MANUFACTURER: Marshall Amplification, marshallheadphones.com



Fender

PRO JUNIOR IV

The brand-new Fender Pro Junior IV includes upgrades that make this classic amplifier even more desirable for guitarists that crave remarkably touch-sensitive dynamic response. The 15-watt Pro Junior IV adds a modified volume circuit and a classic tweed appearance to this workhorse amp. The Pro Junior IV also includes a 10-inch Jensen P10R speaker for tight, well-balanced output with plenty of high-end sparkle. The modified volume circuit breaks up more gradually, allowing precise gain adjustment to make tones that range from immaculately clean to devilishly mean, and offering tighter bass with improved definition when overdriven. Its stage-ready style features a lacquered tweed covering, vintage-style Fifties grille cloth, chrome control panel with red jewel light and a leather handle, giving it an unmistakable classic Fender amp look and vibe. Reliable, flexible and pedal-friendly, the Pro Junior IV is a welcome addition to any electric guitarist's amp collection.

STREET PRICE: \$499.99
fender.com



Prestige Guitars

TROUBADOUR RS

The Prestige Troubadour RS is a single-cutaway solid body guitar with a solid 3/4-inch carved Canadian maple top and solid mahogany body and neck. The guitar is finished with a satin/matte black top and satin/matte stained mahogany sides. Three-ply cream binding surrounds the body, with a cream bound neck and headstock. The guitar features an ebony fingerboard with offset mother of pearl dot inlays. The Troubadour RS comes with a direct-mount option of either a Seymour Duncan Pegasus Bridge pickup or a Seymour Duncan Custom Shop '78 Custom bridge pickup. Other premium features include single nickel knurled volume and tone knobs with push/pull coil-split, on-off toggle switch, all-nickel TonePros intonatable wraparound bridge and 18:1 Grover Sta-Tite open-geared tuners.

STREET PRICES: Pegasus, \$999; '78 Custom, \$1199
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STRING THEORY

By Jimmy Brown



For video of this lesson, go to
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JAW-DROPPING RUNS

Shredding with the minor-drop progression

AS PROMISED LAST month, I'm now going to demonstrate some fun, shred-y ways to play the standard "minor drop" progression, this time as single note arpeggios. The examples are all in A minor and are transposable to other keys, and they're performed with alternate (down-up) picking. Each arpeggio includes the second, or ninth, B, added to the underlying triad or seventh chord, which makes for an even, four-note "cell" that lends itself well to picking two notes per string, as well as to playing the same shape in a lower octave and pair of similarly tuned strings.

As a quick review, **FIGURE 1** illustrates four sets of chord voicings for the minor-drop progression in the key of A minor. Notice that the first and third sets keep the A bass note as a *pedal tone* for the first three chords, whereas the second and fourth sets have the root motion following the chromatic drop.

Our first single-note example, **FIGURE 2**, has us playing 16th-note triplets across the top two strings, starting on a high A note, which then drops, and pivoting, or "bouncing," off of the B note on the second string's 12th fret, which, is the added second, or ninth.

FIGURE 3 is a 16th-note variation that adds a low A note on the G string's 14th fret, which now serves as our pivot note. In both examples, instead of playing the fourth arpeggio, Am6-9, you could alternatively, after playing Am9, backtrack to Am(maj9), by returning to the high G# note at the 16th fret instead of playing F# at the 14th fret. This creates the same kind of intriguing retrograde harmonic movement that, as I mentioned last month, occurs in Stevie Wonder's "I Just Called to Say I Love You" and "You Should Be Dancing" by the Bee Gees.

FIGURE 4 expands our 16th-note run down into the middle register, by repeating the first four notes an octave lower on the G and D strings, using the same fingering shape, shifted down three frets, before bouncing off the A string and ascending back across the top four strings. Another variation here is that we're now eliminating the A pedal tone after the initial

FIGURE 1 full barre chords in A minor

	Am	Am(maj7)	Am7	(Am6 or D7)	with bass drop	Am	G#aug	C/G	(F#m7b5 or D9)
T	5	(5)	5	5	5	(5)	5	5	(5)
A	5	5	5	5	5	5	5	5	5
B	7	6	(7)	4	7	6	5	4	4
	5	5	5	5	5	4	3	2	5

open chords in A minor

	Am	Am(maj7)	Am7	(Am6 or D9)	with bass drop	Am	G#aug	C/G	(F#m7b5 or D9/F#)
0	0	0	0	0	0	0	0	0	0
1	1	1	1	1	1	1	1	1	1
2	1	0	0	2	1	0	0	2	2
2	2	2	2	4	2	2	2	2	0
0	0	0	0	5	0	4	3	2	2

FIGURE 2

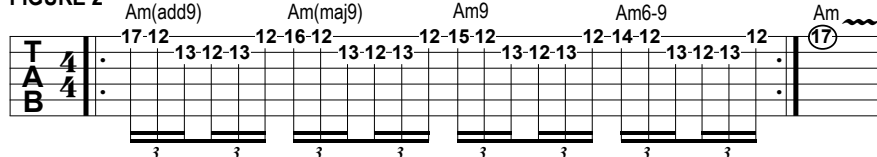


FIGURE 3

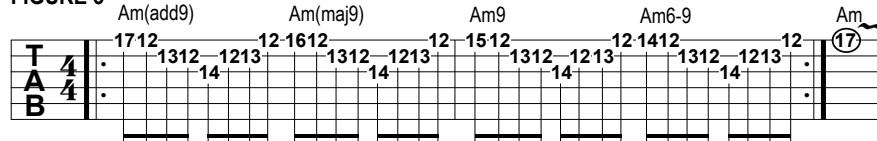
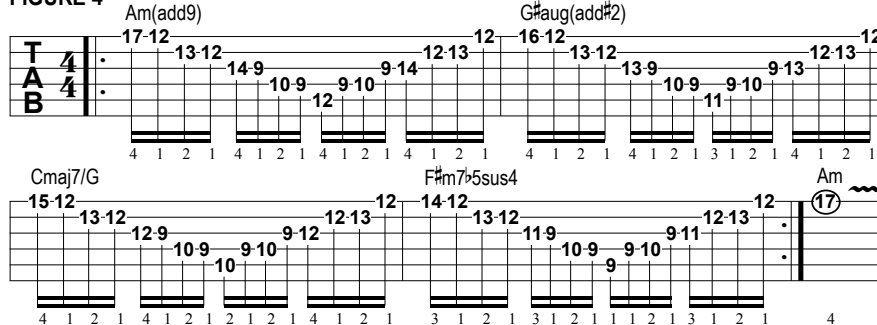


FIGURE 4



Am(add9) arpeggio and are applying the minor drop to each A note, which makes the run work well with the descending-bassline version of the progression. The F# on the fifth string's ninth fret, on beat three of bar 4, and the B note that precedes and follows it at the same fret on the D string require a brief barring and rolling of the fret-hand index finger to perform a double-stop. Practice this move slowly at first, striving for clean articulation, then gradually increase the tempo. Apply pick-hand palm muting to the lower strings to suppress ringing and help keep the notes

separate and distinct.

Another option with all three runs is to reverse the melodic contour and begin on the lowest note of each sequence instead of the highest, which also makes for a good alternate picking exercise variation.

Try shifting these shapes up or down the fretboard to different tonal centers, such as G minor or E minor. You can also try playing the 16th-note triplet sequence from **FIGURE 2** on the middle two or bottom two strings and expand **FIGURE 3** to encompass three octaves. Experiment, and throw in an occasional pull-off or hammer-on if you like.

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IN DEEP

by Andy Aledort



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DRONE YOUR OWN WAY

More approaches to drone-based melodic solo passages

THIS MONTH, WE'LL continue our examination of methods for improvising melodic solos that incorporate a self-accompanying open drone string. Our approach thus far has entailed using an open string as a root-note drone, providing the tonic—the home-key note, or the “one”—as a harmonic reference point. We'll now look at using the open A string as the root-note drone, with melodic passages based on the A Mixolydian mode (A B C# D E F# G).

Bear in mind, however, that an open-string drone does not always have to be the root; using another interval, such as the fifth, minor third, fourth or second will provide a variety of sounds, moods and impressions when incorporated into improvised solos, and I encourage you to experiment with these approaches as well.

Let's first review all of the positions of A Mixolydian moving up the fretboard, starting in first position and progressing through eight different positions, culminating in 12th position with a replication of the first-position form one octave higher.

FIGURE 1 illustrates A Mixolydian in first, or “open,” position, so named for the inclusion of open strings. Notice that we start on the open low E string, the fifth of A. As we progress through each higher position, we will start with the next succeeding scale degree. For example, **FIGURE 2** illustrates A Mixolydian in second position, so our starting point is now F#, the major sixth of A, one whole step higher than the open low E note. **FIGURE 3** represents A Mixolydian in third position and starts on G, the dominant seventh; **FIGURE 4** begins on A, the root note; **FIGURE 5** starts on B, the major second, **FIGURE 6** starts on C#, the major third; **FIGURE 7** begins on D, the fourth; and **FIGURE 8** starts on E, the fifth, one octave higher than **FIGURE 1**. Be sure to memorize each of these modal positions.

The purpose of memorizing each scale position of A Mixolydian is to be able to move freely through them, shifting from one to another and playing up and down individual strings, while performing melodic passages simultaneously with the open-A drone. **FIGURE 9** offers an example

FIGURE 1 A Mixolydian, open position

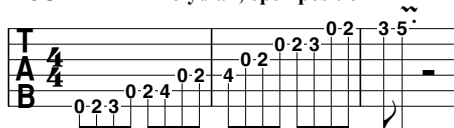


FIGURE 2 A Mixolydian, 2nd position

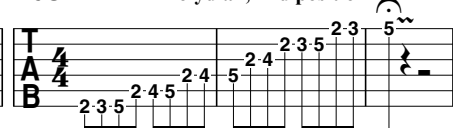


FIGURE 3 A Mixolydian, 3rd position

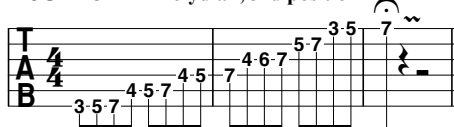


FIGURE 4 A Mixolydian, 5th position

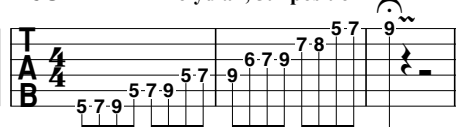


FIGURE 5 A Mixolydian, 7th position

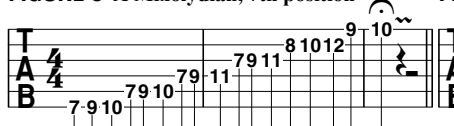


FIGURE 6 A Mixolydian, 9th position

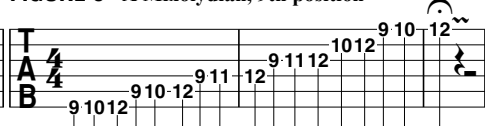


FIGURE 7 A Mixolydian, 10th position

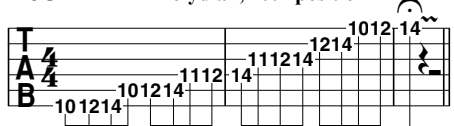


FIGURE 8 A Mixolydian, 12th position

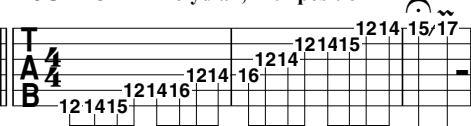
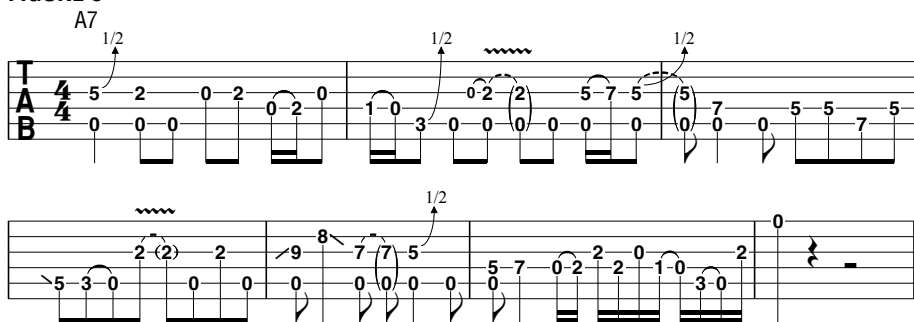


FIGURE 9



of keeping the open A string drone going while performing lines that alternate between A Mixolydian in second position, fifth position, seventh position and open position, while limiting these melodic runs

to the fifth, fourth and third strings.

Now that you have the idea, try connecting every position of A Mixolydian in an improvised solo while incorporating the open A string drone.

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GAME OF CHICKEN

More ways to utilize “chicken pickin’” in a metal solo

A FEW MONTHS back, I introduced the concept of incorporating country-style “chicken pickin’” into metal solos. The technique, as its name implies, emulates the clucking sound of a chicken and is performed with hybrid picking, which integrates the use of flatpicked downstrokes, performed with the plectrum, and fingerpicking, usually performed in an aggressive manner that results in strings snapping against the fretboard.

In the previous columns that included chicken-picked licks, I emphasized the elementary approach of limiting yourself to a pair of adjacent strings, beginning with a flatpicked downstroke on the lower of the two strings, followed by a fingerpicked upstroke on the higher string, performed with either the middle or ring finger. This month, I’d like to demonstrate how to move the flatpicked note to other lower, non-adjacent strings while maintaining the fingerpicked note on the high E string.

In the following examples, I play melodies based on the E major scale (E F# G# A B C# D#) through multiple octaves while utilizing both string skipping and chicken pickin’ techniques. The phrases involve the use of a recurring high E note on the first string’s 12th fret, which serves as a root-note pedal tone above all the other melody notes.

In **FIGURE 1**, I begin with a high E note followed by a hammer-on and double pull-off that moves between the notes E, D# and C# on the first string. Once I land on the subsequent B note, second string, 12th fret, I initiate the chicken-picked alternating-string technique, descending through the notes of the E major scale on the B and G strings while repeatedly fingerpicking the high E note between each of the other notes. As you play this figure, try to keep your pick hand relaxed so that it will feel comfortable and not become fatigued from unnecessary muscular tension.

Let’s expand this approach to include more notes of the E major scale on lower strings. I begin **FIGURE 2** the same way as before and then descend through two and a half octaves, bringing the fourth and fifth strings into play. Practice this lick slowly

Tune down one whole step (low to high, D G C F A D).
All notes sound one whole step lower than written.

FIGURE 1

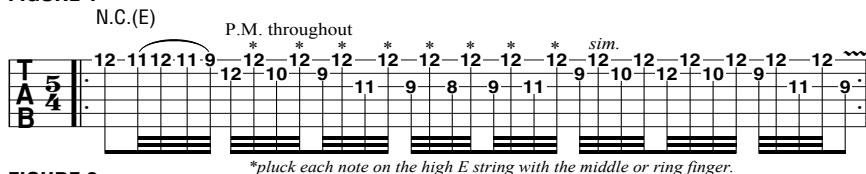


FIGURE 2

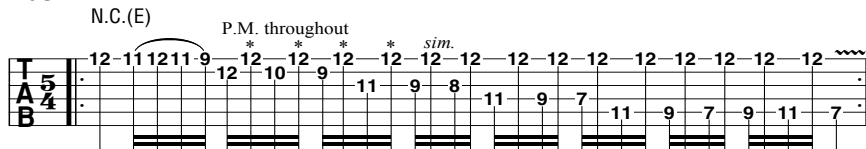


FIGURE 3

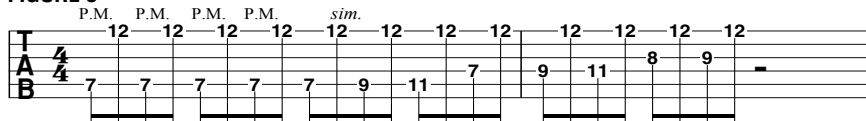
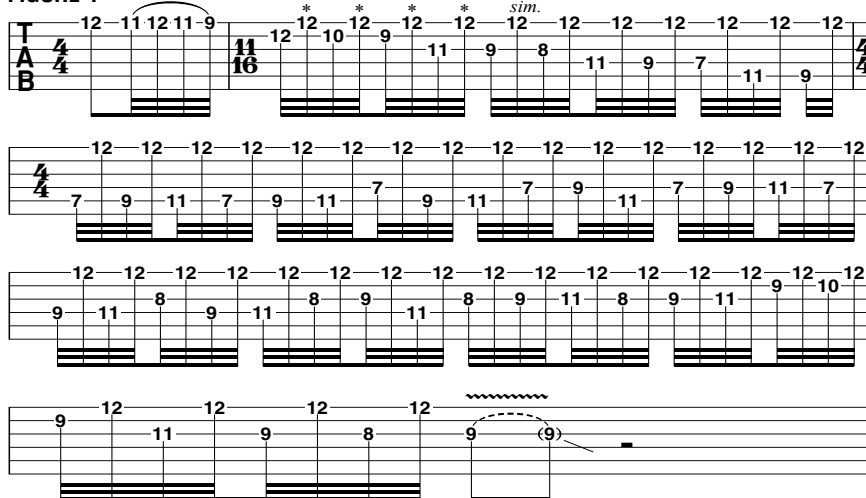


FIGURE 4



and deliberately before ramping up the tempo.

An effective practicing drill is to isolate the technique in order to hone it on its own. In **FIGURE 3**, I begin with pairs of E notes two octaves apart before ascending through the E major scale in alternating fashion against the fingerpicked high E note.

This technique and approach may be applied to ascending and descending patterns of threes, fours, fives, etc. In **FIGURE 4**, I

descend through the notes of E major as I had done in **FIGURE 2**, followed by ascending back up through the scale in groups of four.

Now that you understand the concept, try devising licks of your own in as many other keys and fretboard positions as possible. I love using this technique in my playing, and, as you will discover, with a little diligent practice, the possibilities are virtually endless.

Mike Orlando's latest project is Stereo Satellite, which also features Disturbed bassist John Moyer and Rock Star Supernova vocalist Lukas Rossi.

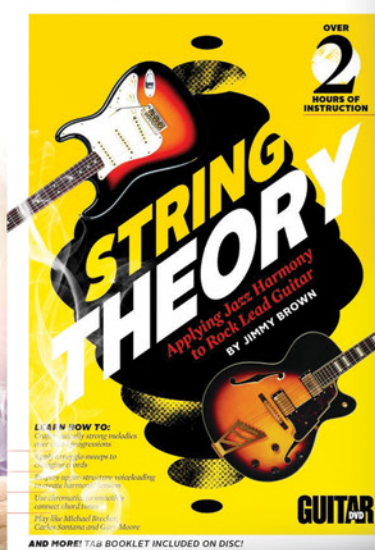
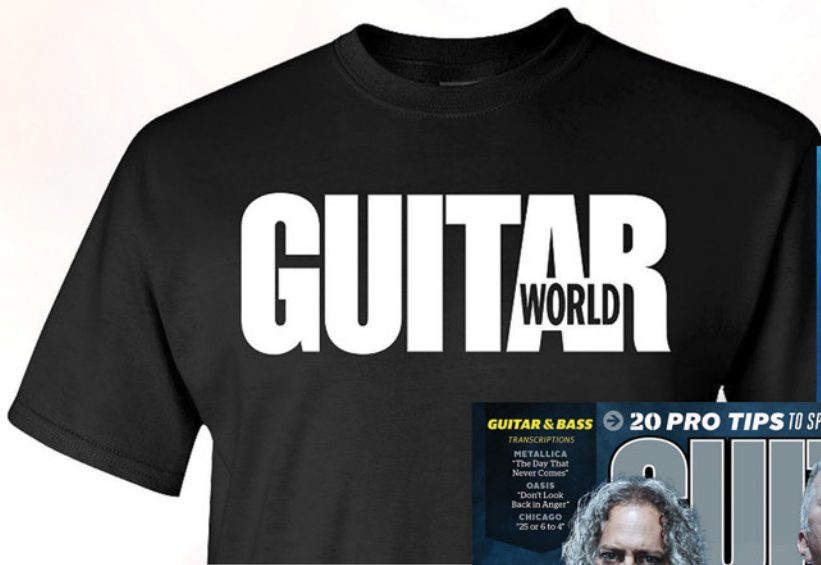




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by Mike Dawes



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NEW HORIZONS

Using an unusual tuning and techniques

IN WRITING “The Old Room,” for my latest release, *Era*, I was inspired by two things: 1) a little gadget called the Tone-Wood Amp that affixes to the back of an acoustic guitar and enhances the natural sound of the instrument by generating some great sounding reverb and delay effects, and 2) an unusual new tuning I had recently discovered—open Bm9 (low to high, B F# C# D A D). For this month’s column, I will be demonstrating the guitar parts from this song, tuned one whole step higher, to open C#m9 (low to high, C# G# D# E B E). This tuning has a nice, haunting vibe that I find very inspiring.

The signature element in this piece is the variety of ways in which the strings are “attacked” as it unfolds. Along with conventional picking, natural harmonics and artificial harmonics, I also use fret-hand pull-offs as a means to “attack” the strings in the execution of pulled-off harmonics. In past columns, I had demonstrated this technique as applied to single notes, but here, I’m applying it to chords.

FIGURE 1 represents the first few elements of “The Old Room.” I begin by strumming an Asus2 chord, barred across the bottom three strings at the eighth fret, followed by natural harmonics performed by laying my fret-hand pinkie across the top three strings at the 12th fret, which is also strummed conventionally. I then pull the fret-hand finger off the strings while lightly touching all of the strings at the 12th fret with the index finger, sounding natural harmonics on all six strings.

In **FIGURE 2**, I repeat this pattern and end with a hammer-on to the fourth fret on the third string, followed by a pull-off to the second fret and a re-hammer back up to the fourth fret. **FIGURE 3** brings in the next part, which is to add a fingerpick of the open second string, as well as a tap onto the sixth string’s seventh fret. Cycle this pattern as shown in **FIGURE 4**. **FIGURE 5** illustrates the manner in which the first four bars should be played.

The next element involves steady alternation between the fourth and second frets on the third string while natural and artificial harmonics are added, as shown

Tune to C#m9 (low to high: C# G# D# E B E).

FIGURE 1

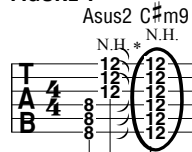


FIGURE 2

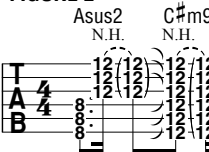
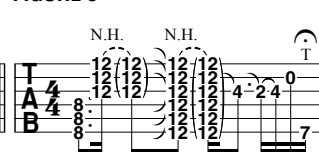


FIGURE 3



*pull off w/fretting finger while pick-hand index finger lightly touches strings at 12th fret

FIGURE 4

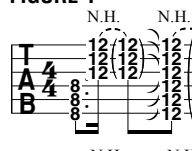


FIGURE 5

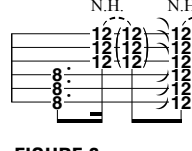
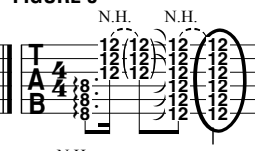


FIGURE 6

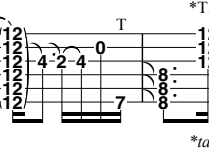
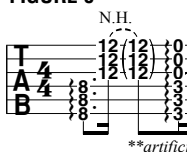


FIGURE 7

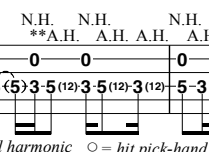


FIGURE 8

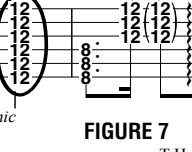


FIGURE 9

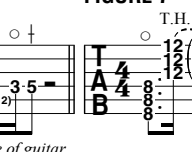


FIGURE 10

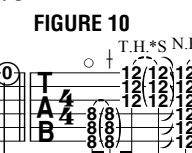


FIGURE 11

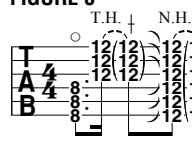


FIGURE 12

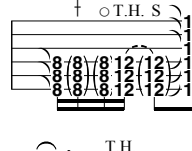


FIGURE 13

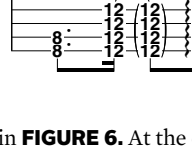


FIGURE 14

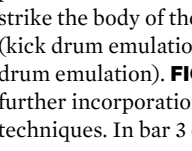


FIGURE 15



in **FIGURE 6**. At the end of this figure, the percussive elements are introduced as I strike the body of the guitar with my palm (kick drum emulation) and thumb (snare drum emulation). **FIGURES 7** and **8** reveal further incorporation of these percussive techniques. In bar 3 of the song, I play a fast

ascending hammer-on/pull-off phrase on the top three strings, shown in **FIGURE 9**.

FIGURE 10 brings everything together in the complete phrase. The challenge is in combining all of these different moving parts, so close attention to detail is essential.

Mike Dawes is a British guitarist and touring musician, hailed as one of the world's most creative fingerstyle performers. His new album, *Era* (Qten Records), is available now. For more information, visit mikedawes.co.uk.

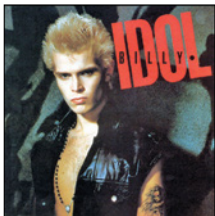
PERFORMANCE NOTES

...HOW TO PLAY THIS MONTH'S SONGS...



"WHITE WEDDING"

Billy Idol



GUITARIST STEVE STEVENS employs palm muting to effectively add metronome-like precision to his rhythm parts in "White Wedding,"

such as in bars 6–13 (labeled Rhy. Fig. 1). Indicated by the abbreviation "P.M." in the tablature, palm muting involves lightly resting the outside edge of your pick hand (below the base of the pinkie) on the strings near the bridge as you pick or strum. As this contact dampens and reduces string vibration, the sound and decay, or duration, of the notes are directly affected by the amount of palm pressure applied to the strings. Increasing it generally results in quieter and more subdued notes with a quicker decay, which is often ideal for the verse section of a song, such as this one, where the focus is on the vocals.

Stevens performs these palm-muted strums with consecutive downstrokes and essentially doubles the bass line's "pumping" eighth notes an octave higher while accenting the second and fourth beats of each bar with a B5 power chord, which reinforces the backbeat feel of the drums (where the snare hits). He uses the same picking pattern over the E5, D5 and A5 chords.

Don't let the seeming simplicity of this guitar part lull you into approaching it too casually. Any lapse in concentration or deviation from the steady eighth-note attack will result in a painfully obvious break in the groove. As the song unfolds, Stevens adds an additional rhythm track (see *Fill 3* in the transcription, on the bottom of the second page) comprised of sparse two-note chords, or dyads. What makes this fill interesting is that it remains constant while the prevailing harmony underneath it keeps changing—the same dyads are played against each successive chord in the verse progression (B5, A5 and E5).

—ASKOLD BUK



"HIGHWAY TUNE"

Greta Van Fleet



PERFORMING THE NUMEROUS half-step bends in the main riff for "Highway Tune," each indicated by a

curved arrow with a 1/2 appearing above it, is best accomplished by using a quick, downward pulling motion with the fretting finger, in toward the palm, to momentarily raise the pitch of the note the equivalent of one fret. In fact, this is the only way to bend notes on the low E string, such as the G# on beat four of bar 1, as pushing the string would cause it to "fall" over the side of the fretboard.

The bends in this particular riff go by quickly and are used more for attitude than melodic purpose, so you needn't fuss about nailing the exact pitches. For example, while the transcription indicates in beat two of bar 3 that guitarist Jake Kiszka performs a quick half-step bend on the F# note on the D string's fourth fret, a quarter-step or three-quarter-step bend will likely work just as well for imparting a similarly gritty, bluesy feel to the note.

The key to copping the song's chorus guitar part (see section D) is to first familiarize yourself with the chord fingerings shown at the beginning of the transcription. When moving between the A and A6sus4 chords in bars 25–28, maintain the A chord "grip" and then barre your ring finger across the D, G and B strings at the seventh fret to play A6sus4. During the second half of the chorus (bars 29–33), maintain the B chord fingering, which includes the thumb fretting the low E string, and use your pinkie to perform the ornamental pull-offs shown in the tablature.

—JEFF PERRIN



"FEEL IT STILL"

Portugal. The Man



WHILE THE main riff for "Feel It Still" was recorded on bass, guitar players can easily adapt it to their instrument, just as

lead singer John Gourley does when he performs the song live. Simply read through the tablature for *Bass Figure 1* (see bars 1–8) as if it were the bottom four strings of a six-line guitar tab system. This works because a four-string bass is tuned to the same notes as the bottom four strings of a six-string guitar, only one octave lower. And if you want to recreate the notes in the same low register, use a pitch-shifter effect pedal to drop them one octave.

Whether you perform the main riff on bass or guitar, a key component to its sound lies in bassist Zachary Carothers' deliberate usage of palm muting. (See the lesson for "White Wedding" for a detailed description of this technique.) The amount of pressure you apply to the strings with the palm greatly affects the sound and duration of the muted notes, so spend some time experimenting with palm placement and varying degrees of pressure. As always, the key is to listen and adjust your technique to emulate the sound of the recording as closely as possible.

Guitarists wishing to perform "Feel It Still" solo should check out our special arrangement for Guitar 2 throughout the transcription. Loosely based on Gourley's live accompaniment, the tab and chord frames found in this "bonus" part, combined with an adaptation of *Bass Figure 1* described above, should provide you with a satisfying way to perform the entire song unaccompanied.

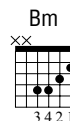
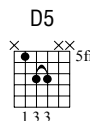
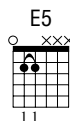
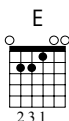
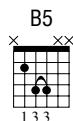
—JEFF PERRIN

WHITE WEDDING

Billy Idol

As heard on **BILLY IDOL**

Words and music by **BILLY IDOL** • Transcribed by **JEFF PERRIN**



A Intro (0:00)

Moderately Fast Rock ♩ = 142

N.C.

Gtr. 1 (w/dist.)

N.H.

1

*Lightly rest L.H. finger on ⑥ at approx. the 21st fret and gradually slide finger down string while picking 16th notes.

Gtr. 2 (slightly dirty)

P.M. throughout

Elec. Bass (w/pick)

Gtr. 1

E

D

Gtr. 4 plays Fill 1 (see below)

6

Gtr. 3 (clean, w/chorus)

Gtr. 2

Rhy. Fig. 1

Bass

Bass Fig. 1

Fill 1 (0:13, 2:00, 2:07)

Gtr. 4 (w/dist.)

(D)

Fill 2 (0:19)

Gtr. 4

(E)

"WHITE WEDDING"

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10

B5 D E

Gtr. 4 plays Fill 2 (see previous page)

end Rhy. Fig. 1

end Bass Fig. 1

14

B5

B Verses (0:28, 1:10, 2:31)

1. Hey little sister what have you done
2. Hey little sister who is it you're wed with
3. Hey little sister what have you done

B5

E5

Gtr. 4 plays Fill 3 seven times on verses 2 & 3 (see below)

Gtr. 2

Rhy. Fig. 2

18

Bass

Bass Fig. 2

Fill 3 (1:10, 2:31, 2:54)

Gtr. 4

T 4 4 7 7 7 7 7 7 6 6 6 7

A 4 4 7 7 7 7 7 7 6 6 6 7

B 4 4 7 7 7 7 7 7 6 6 6 7

(1.) Hey little sister who's the only one
 (2.) Hey little sister what's your vice and wish
 (3.) Hey little sister who's the only one

Gtr. 2 B5 A5 E5
 22 *end Rhy. Fig. 2*

Bass plays Bass Fig. 2 (see bar 18)

Hey little sister who's your superman Hey little sister who's the one you want
 Hey little sister shotgun oh yeah long Hey little sister who's your one you want
 I've been away for so long (so long) I've been away for so long (so long) (so long)

Gtr. 2 B5 A5
 26

Bass

C Chorus (0:50, 1:33, 2:54)

Hey little sister shotgun } It's a nice day to start again
 Hey little sister shotgun }
 I let you go for so long }

Gtr. 1 B5 A5 E5
 30 *Gtr. 2 plays Fill 3 four times on 2nd and 3rd Choruses (see previous page)*

Gtr. 2 B5 A5 E5
 Bass *Bass Fig. 3*

(3rd time) (Come on) It's a nice day for a white wedding

Gtr. 2 B5 A5 E5 D5
 34 *pick scrape*

end Bass Fig. 3 Bass Fig. 4

It's a nice day to start again

3rd time skip ahead to E (bar 70)

B5 E5 D5

Gtr. 4 plays Fill 4 on 2nd & 3rd Choruses (see below)

38

1. 2.

Ow

Gtr. 4 plays Fill 5 (see below)

42

Bass Fig. 5

Bass plays Bass Fig. 5 twice (see bar 42)

D Interlude (1:58)

B5 E D

Gtr. 1

Gtr. 2 plays Rhy. Fig. 1 (see bar 6)

Gtr. 4 plays Fill 1 (see second page)

46

Gtr. 2

Gtr. 3

Bass plays Bass Fig. 5 (see bar 42)

Bass plays Bass Fig. 1 (see bar 6)

Fill 4 (1:46)

Gtr. 4 (E5)

Fill 5 (1:49)

Gtr. 4 (D)

B5 D E B5
Gtr. 4 plays Fill 1 (see first page) *Gtr. 2 plays Rhy. Fill 1 (see below)*
Gtr. 4 plays Fill 6 three times (see below)

52

E B5
Gtr. 2 plays Rhy. Fig. 1, fifth-eighth bars only (see bars 10-13)

58

D E B5
Gtr. 2 plays Rhy. Fig. 2 (see bar 18)
Gtrs. 1 and 4

62

Pick it up

Fill 6 (2:09)
 Gtr. 4
 (B5)

Rhy. Fill 1 (2:09)
 Gtr. 2
 (B5)

Go back to **B** 3rd Verse (bar 18)

Take me back home yeah

A5 E5 B5

Gtrs. 1 and 4

66

E (3:11)

Wow

There is

Gtr. 1

70

Gtr. 2

Bass plays Bass Fig. 5 nine times (see bar 42)

F Interlude (3:17)

nothing fair in this world no

There is nothing safe in this world

(B5)

Bm

(B5)

Gtr. 2 plays first two bars of Rhy. Fig. 1 seven times (see bars 6 and 7)

Gtr. 3

74

Gtr. 4

And there's nothing sure in this world

And there's nothing pure in this

Bm

(B5)

Bm

80

* +1/2 w/bar

-1

w/bar

w/bar

*Pull bar up, pick note, release bar to normal position, then continue "dive" and return.

G Outro Chorus (3:40)

Start again

world And if there's something left in this world

85 Gtr. 3 Bm Gtr. 1 E D

Gtr. 4 w/bar *w/bar w/bar

Gtr. 2

*pull bar up one whole step

Bass plays Bass Fig. 4 (see bar 36)

C'mon it's a nice day for a white wedding

90 B5 Gtr. 1 D E

Gtr. 2

Bass plays Bass Fig. 6 (see bar 62)

Whoa It's a (2nd time) *Begin Fade* nice day to start again

94 B5 E D

Gtr. 2

Bass plays Bass Fig. 4 two and a half times (see bar 36)

It's a nice day to start again *Fade Out*

98 B5 E D

Gtr. 2



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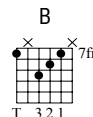
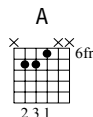
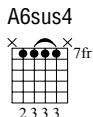
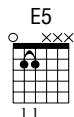
KYSER HANDLES IT®

HIGHWAY TUNE

Greta Van Fleet

As heard on **FROM THE FIRES**

Words and music by JOSH KISZKA, SAM KISZKA AND DANNY WAGNER • *Transcribed by* JEFF PERRIN



A **Intro** (0:00)

Moderately Fast ♩ = 124

Ah mama

Ah mama

N.C.(E5)

Gtr. 1 (elec. w/overdrive)
let ⑥ ring throughout

The first system of the musical score for 'The Bird Song' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The next measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The third measure contains a quarter note F#5, a quarter note G5, and a quarter note A5. The fourth measure contains a quarter note B5, a quarter note C6, and a quarter note D6. The fifth measure contains a quarter note E6, a quarter note F#6, and a quarter note G6. The sixth measure contains a quarter note A6, a quarter note B6, and a quarter note C7. The seventh measure contains a quarter note D7, a quarter note E7, and a quarter note F#7. The eighth measure contains a quarter note G7, a quarter note A7, and a quarter note B7. The ninth measure contains a quarter note C8, a quarter note D8, and a quarter note E8. The tenth measure contains a quarter note F#8, a quarter note G8, and a quarter note A8. The eleventh measure contains a quarter note B8, a quarter note C9, and a quarter note D9. The twelfth measure contains a quarter note E9, a quarter note F#9, and a quarter note G9. The thirteenth measure contains a quarter note A9, a quarter note B9, and a quarter note C10. The fourteenth measure contains a quarter note D10, a quarter note E10, and a quarter note F#10. The fifteenth measure contains a quarter note G10, a quarter note A10, and a quarter note B10. The sixteenth measure contains a quarter note C11, a quarter note D11, and a quarter note E11. The seventeenth measure contains a quarter note F#11, a quarter note G11, and a quarter note A11. The eighteenth measure contains a quarter note B11, a quarter note C12, and a quarter note D12. The nineteenth measure contains a quarter note E12, a quarter note F#12, and a quarter note G12. The twentieth measure contains a quarter note A12, a quarter note B12, and a quarter note C13. The twenty-first measure contains a quarter note D13, a quarter note E13, and a quarter note F#13. The twenty-second measure contains a quarter note G13, a quarter note A13, and a quarter note B13. The twenty-third measure contains a quarter note C14, a quarter note D14, and a quarter note E14. The twenty-fourth measure contains a quarter note F#14, a quarter note G14, and a quarter note A14. The twenty-fifth measure contains a quarter note B14, a quarter note C15, and a quarter note D15. The twenty-sixth measure contains a quarter note E15, a quarter note F#15, and a quarter note G15. The twenty-seventh measure contains a quarter note A15, a quarter note B15, and a quarter note C16. The twenty-eighth measure contains a quarter note D16, a quarter note E16, and a quarter note F#16. The twenty-ninth measure contains a quarter note G16, a quarter note A16, and a quarter note B16. The thirtieth measure contains a quarter note C17, a quarter note D17, and a quarter note E17. The thirty-first measure contains a quarter note F#17, a quarter note G17, and a quarter note A17. The thirty-second measure contains a quarter note B17, a quarter note C18, and a quarter note D18. The thirty-third measure contains a quarter note E18, a quarter note F#18, and a quarter note G18. The thirty-fourth measure contains a quarter note A18, a quarter note B18, and a quarter note C19. The thirty-fifth measure contains a quarter note D19, a quarter note E19, and a quarter note F#19. The thirty-sixth measure contains a quarter note G19, a quarter note A19, and a quarter note B19. The thirty-seventh measure contains a quarter note C20, a quarter note D20, and a quarter note E20. The thirty-eighth measure contains a quarter note F#20, a quarter note G20, and a quarter note A20. The thirty-ninth measure contains a quarter note B20, a quarter note C21, and a quarter note D21. The fortieth measure contains a quarter note E21, a quarter note F#21, and a quarter note G21. The forty-first measure contains a quarter note A21, a quarter note B21, and a quarter note C22. The forty-second measure contains a quarter note D22, a quarter note E22, and a quarter note F#22. The forty-third measure contains a quarter note G22, a quarter note A22, and a quarter note B22. The forty-fourth measure contains a quarter note C23, a quarter note D23, and a quarter note E23. The forty-fifth measure contains a quarter note F#23, a quarter note G23, and a quarter note A23. The forty-sixth measure contains a quarter note B23, a quarter note C24, and a quarter note D24. The forty-seventh measure contains a quarter note E24, a quarter note F#24, and a quarter note G24. The forty-eighth measure contains a quarter note A24, a quarter note B24, and a quarter note C25. The forty-ninth measure contains a quarter note D25, a quarter note E25, and a quarter note F#25. The fiftieth measure contains a quarter note G25, a quarter note A25, and a quarter note B25. The fifty-first measure contains a quarter note C26, a quarter note D26, and a quarter note E26. The fifty-second measure contains a quarter note F#26, a quarter note G26, and a quarter note A26. The fifty-third measure contains a quarter note B26, a quarter note C27, and a quarter note D27. The fifty-fourth measure contains a quarter note E27, a quarter note F#27, and a quarter note G27. The fifty-fifth measure contains a quarter note A27, a quarter note B27, and a quarter note C28. The fifty-sixth measure contains a quarter note D28, a quarter note E28, and a quarter note F#28. The fifty-seventh measure contains a quarter note G28, a quarter note A28, and a quarter note B28. The fifty-eighth measure contains a quarter note C29, a quarter note D29, and a quarter note E29. The fifty-ninth measure contains a quarter note F#29, a quarter note G29, and a quarter note A29. The sixtieth measure contains a quarter note B29, a quarter note C30, and a quarter note D30. The sixty-first measure contains a quarter note E30, a quarter note F#30, and a quarter note G30. The sixty-second measure contains a quarter note A30, a quarter note B30, and a quarter note C31. The sixty-third measure contains a quarter note D31, a quarter note E31, and a quarter note F#31. The sixty-fourth measure contains a quarter note G31, a quarter note A31, and a quarter note B31. The sixty-fifth measure contains a quarter note C32, a quarter note D32, and a quarter note E32. The sixty-sixth measure contains a quarter note F#32, a quarter note G32, and a quarter note A32. The sixty-seventh measure contains a quarter note B32, a quarter note C33, and a quarter note D33. The sixty-eighth measure contains a quarter note E33, a quarter note F#33, and a quarter note G33. The sixty-ninth measure contains a quarter note A33, a quarter note B33, and a quarter note C34. The seventieth measure contains a quarter note D34, a quarter note E34, and a quarter note F#34. The seventy-first measure contains a quarter note G34, a quarter note A34, and a quarter note B34. The seventy-second measure contains a quarter note C35, a quarter note D35, and a quarter note E35. The seventy-third measure contains a quarter note F#35, a quarter note G35, and a quarter note A35. The seventy-fourth measure contains a quarter note B35, a quarter note C36, and a quarter note D36. The seventy-fifth measure contains a quarter note E36, a quarter note F#36, and a quarter note G36. The seventy-sixth measure contains a quarter note A36, a quarter note B36, and a quarter note C37. The seventy-seventh measure contains a quarter note D37, a quarter note E37, and a quarter note F#37. The seventy-eighth measure contains a quarter note G37, a quarter note A37, and a quarter note B37. The seventy-ninth measure contains a quarter note C38, a quarter note D38, and a quarter note E38. The eightieth measure contains a quarter note F#38, a quarter note G38, and a quarter note A38. The eighty-first measure contains a quarter note B38, a quarter note C39, and a quarter note D39. The eighty-second measure contains a quarter note E39, a quarter note F#39, and a quarter note G39. The eighty-third measure contains a quarter note A39, a quarter note B39, and a quarter note C40. The eighty-fourth measure contains a quarter note D40, a quarter note E40, and a quarter note F#40. The eighty-fifth measure contains a quarter note G40, a quarter note A40, and a quarter note B40. The eighty-sixth measure contains a quarter note C41, a quarter note D41, and a quarter note E41. The eighty-seventh measure contains a quarter note F#41, a quarter note G41, and a quarter note A41. The eighty-eighth measure contains a quarter note B41, a quarter note C42, and a quarter note D42. The eighty-ninth measure contains a quarter note E42, a quarter note F#42, and a quarter note G42. The ninetieth measure contains a quarter note A42, a quarter note B42, and a quarter note C43. The hundredth measure contains a quarter note D43, a quarter note E43, and a quarter note F#43. The hundred-first measure contains a quarter note G43, a quarter note A43, and a quarter note B43. The hundred-second measure contains a quarter note C44, a quarter note D44, and a quarter note E44. The hundred-third measure contains a quarter note F#44, a quarter note G44, and a quarter note A44. The hundred-fourth measure contains a quarter note B44, a quarter note C45, and a quarter note D45. The hundred-fifth measure contains a quarter note E45, a quarter note F#45, and a quarter note G45. The hundred-sixth measure contains a quarter note A45, a quarter note B45, and a quarter note C46. The hundred-seventh measure contains a quarter note D46, a quarter note E46, and a quarter note F#46. The hundred-eighth measure contains a quarter note G46, a quarter note A46, and a quarter note B46. The hundred-ninth measure contains a quarter note C47, a quarter note D47, and a quarter note E47. The hundred-tieth measure contains a quarter note F#47, a quarter note G47, and a quarter note A47. The hundred-first measure contains a quarter note B47, a quarter note C48, and a quarter note D48. The hundred-second measure contains a quarter note E48, a quarter note F#48, and a quarter note G48. The hundred-third measure contains a quarter note A48, a quarter note B48, and a quarter note C49. The hundred-fourth measure contains a quarter note D49, a quarter note E49, and a quarter note F#49. The hundred-fifth measure contains a quarter note G49, a quarter note A49, and a quarter note B49. The hundred-sixth measure contains a quarter note C50, a quarter note D50, and a quarter note E50. The hundred-seventh measure contains a quarter note F#50, a quarter note G50, and a quarter note A50. The hundred-eighth measure contains a quarter note B50, a quarter note C51, and a quarter note D51. The hundred-ninth measure contains a quarter note E51, a quarter note F#51, and a quarter note G51. The hundred-tieth measure contains a quarter note A51, a quarter note B51, and a quarter note C52. The hundred-first measure contains a quarter note D52, a quarter note E52, and a quarter note F#52. The hundred-second measure contains a quarter note G52, a quarter note A52, and a quarter note B52. The hundred-third measure contains a quarter note C53, a quarter note D53, and a quarter note E53. The hundred-fourth measure contains a quarter note F#53, a quarter note G53, and a quarter note A53. The hundred-fifth measure contains a quarter note B53, a quarter note C54, and a quarter note D54. The hundred-sixth measure contains a quarter note E54, a quarter note F#54, and a quarter note G54. The hundred-seventh measure contains a quarter note A54, a quarter note B54, and a quarter note C55. The hundred-eighth measure contains a quarter note D55, a quarter note E55, and a quarter note F#55. The hundred-ninth measure contains a quarter note G55, a quarter note A55, and a quarter note B55. The hundred-tieth measure contains a quarter note C56, a quarter note D56, and a quarter note E56. The hundred-first measure contains a quarter note F#56, a quarter note G56, and a quarter note A56. The hundred-second measure contains a quarter note B56, a quarter note C57, and a quarter note D57. The hundred-third measure contains a quarter note E57, a quarter note F#57, and a quarter note G57. The hundred-fourth measure contains a quarter note A57, a quarter note B57, and a quarter note C58. The hundred-fifth measure contains a quarter note D58, a quarter note E58, and a quarter note F#58. The hundred-sixth measure contains a quarter note G58, a quarter note A58, and a quarter note B58. The hundred-seventh measure contains a quarter note C59, a quarter note D59, and a quarter note E59. The hundred-eighth measure contains a quarter note F#59, a quarter note G59, and a quarter note A59. The hundred-ninth measure contains a quarter note B59, a quarter note C60, and a quarter note D60. The hundred-tieth measure contains a quarter note E60, a quarter note F#60, and a quarter note G60. The hundred-first measure contains a quarter note A60, a quarter note B60, and a quarter note C61. The hundred-second measure contains a quarter note D61, a quarter note E61, and a quarter note F#61. The hundred-third measure contains a quarter note G61, a quarter note A61, and a quarter note B61. The hundred-fourth measure contains a quarter note C62, a quarter note D62, and a quarter note E62. The hundred-fifth measure contains a quarter note F#62, a quarter note G62, and a quarter note A62. The hundred-sixth measure contains a quarter note B62, a quarter note C63, and a quarter note D63. The hundred-seventh measure contains a quarter note E63, a quarter note F#63, and a quarter note G63. The hundred-eighth measure contains a quarter note A63, a quarter note B63, and a quarter note C64. The hundred-ninth measure contains a quarter note D64, a quarter note E64, and a quarter note F#64. The hundred-tieth measure contains a quarter note G64, a quarter note A64, and a quarter note B64. The hundred-first measure contains a quarter note C65, a quarter note D65, and a quarter note E65. The hundred-second measure contains a quarter note F#65, a quarter note G65, and a quarter note A65. The hundred-third measure contains a quarter note B65, a quarter note C66, and a quarter note D66. The hundred-fourth measure contains a quarter note E66, a quarter note F#66, and a quarter note G66. The hundred-fifth

Ah mama

5

Gtrs. 1 and 2 (elec. w/overdrive)

B (0:15, 1:02)

Oh

Ah mama

Ah mama

Gtrs. 1 and 2
Rhy. Fig. 1

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. A slur covers the next three notes: G4, A4, and B4, with a '1/2' above the slur. This is followed by a quarter note G4, a quarter note A4, and a quarter note B4. Another slur covers the next three notes: G4, A4, and B4, with a '1/2' above the slur. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the next three notes: G4, A4, and B4, with a '1/2' above the slur. The system ends with a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics 'The Rose Tree' are written below the staff.

Bass
Bass Fig. 1

Ah **mama**

Ah **mama**

Gtrs. 1 and 2
Rhy. Fig. 2

[illegible]

Bass plays Bass Fig. 1 (see bar 9)

*Gtr. 2 lets note ring into next bar.

C **Verses** (0:31, 1:17)

No stopping at the red light
No stopping on the highway

girl
girl

'cause I wanna
'cause I wanna

get your signal
burn my gas

Gtr. 1 plays Rhy. Fig. 2 (see bar 13)

Bass

17 *Bass Fig. 2*

[illegible]

Bass
Bass Fig. 3

28

A6sus4 A A6sus4 A Oh my B (let ring throughout) My my My my end Rhy. Fig. 3

P.M. P.M.

X 6 6 7 7 6 X 7 X 6 6 0 0 8 8 8 X 7 8 7 9 8 9 9 7 7 X 9 7 7 7 8 8 8 9 8 9 9 7 7

7 5 5 0 5 6 7 7 7 7 7 0 7 7 7 7 7 0 7 7 7

[illegible]

E Guitar Solo (1:48)

N.C.(E5)

Gtr. 1 plays Rhy. Fig. 1 (see bar 9)

Gtr. 2

34

*Bass plays Bass Fig. 1 twice (see bar 9)**Gtr. 1 plays Rhy. Fig. 2 (see bar 13)*

37

40

F Break-down (2:04)

Gtr. 2

42

Gtr. 1

Bass

Gtr. 1

46

Bass

G (2:19)

Oh

Yeah

Gtrs. 1 and 2

50

Bass plays Bass Fig. 1 twice (see bar 9)

Gtr. 2 plays Rhy. Fig. 2 (see bar 13)

54

H Outro (2:35)

Ah so sweet

So fine

Ah so nice

A A6sus4

A6sus4 A A6sus4

A6sus4 A

A6sus4

A

Gtr. 1 plays Rhy. Fig. 3 (see bar 25)

*Gtr. 2

58

*overdub

Bass plays Bass Fig. 3 (see bar 25)

Oh my

My my

My my

A6sus4 A

B

61

Oh

Sugar

N.C.(E5)

Gtr. 1

64

Gtr. 2

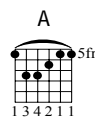
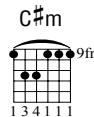
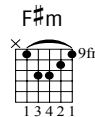
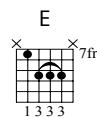
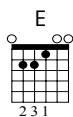
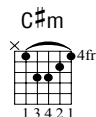
Bass

FEEL IT STILL

Portugal. The Man

As heard on **WOODSTOCK**

Words and music by ROBERT BATEMAN, ZACHARY SCOTT CAROTHERS, FREDDIE GORMAN, JOHN BALDWIN GOURLEY, JOHN HILL, BRIAN HOLLAND, ERIC ANDREW HOWK, KYLE O'QUIN, JASON WADE SECHRIST AND ASA TACCONE • Transcribed by JEFF PERRIN



A Intro (0:00)

Moderately Fast ♩ = 158

N.C.(C#m)

(E)

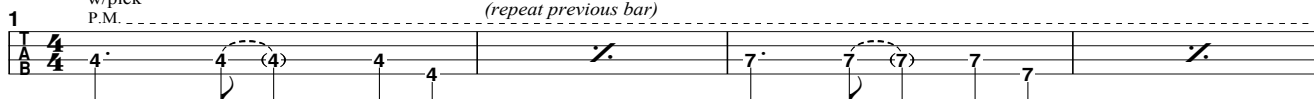
Bass 1 (bridge pickup, w/reverb)

Bass Fig. 1

w/pick

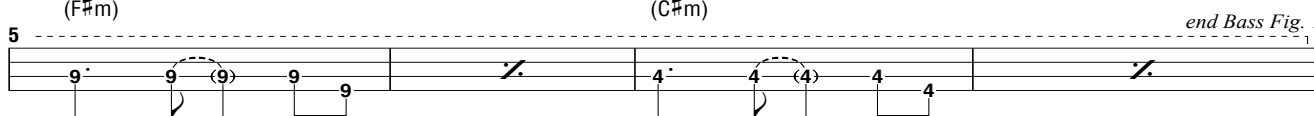
P.M.

(repeat previous bar)



1. Can't keep my hands to myself

end Bass Fig. 1



B 1st Verse (0:12)

Bass 1 plays Bass Fig. 1 (see bar 1)

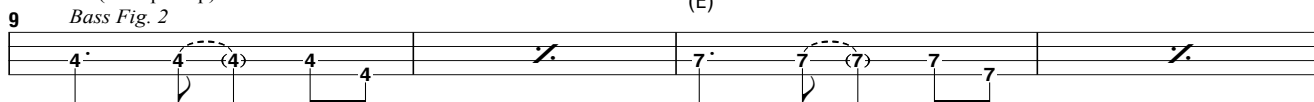
Bass 2 (neck pickup)

Bass Fig. 2

Think I'll dust 'em off

put 'em back up on the shelf

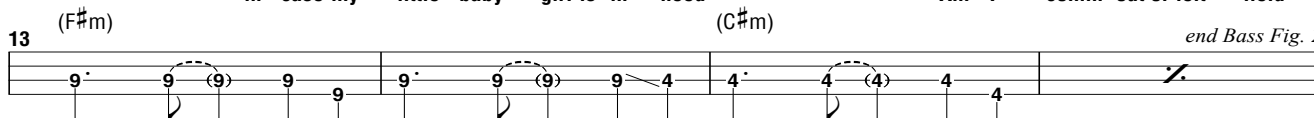
(E)



in case my little baby girl is in need

Am I comin' out of left field

end Bass Fig. 2



C 1st Chorus (0:24)

Ooh

I'm a

rebel

just for kicks now

I been feelin' it since nineteen sixty-six now

Ooh

I'm a

rebel

just for kicks now

Let me kick it like it's nineteen eighty-six now

(C#m)

(E)

Gtr. 1 (elec. w/clean tone)

Rhy. Fig. 1



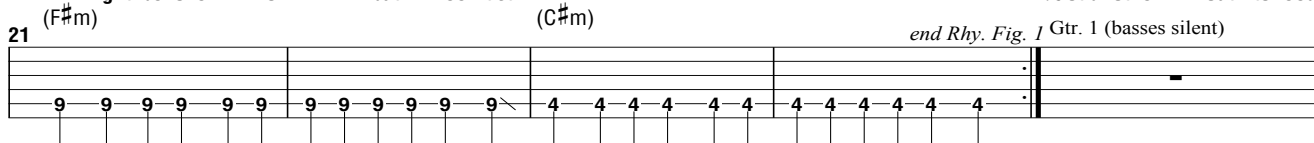
Bass 1 plays Bass Fig. 1 (see bar 1)

Bass 2 plays Bass Fig. 2 (see bar 9)

Might be over now
Might be over now

but I feel it still
but I feel it still

2. Got another mouth to feed



end Rhy. Fig. 1 Gtr. 1 (basses silent)

"FEEL IT STILL"

WORDS AND MUSIC BY ROBERT BATEMAN, ZACHARY SCOTT CAROTHERS, FREDDIE GORMAN, JOHN BALDWIN GOURLEY, JOHN HILL, BRIAN HOLLAND, ERIC ANDREW HOWK, KYLE O'QUIN, JASON WADE SECHRIST AND ASA TACCONE
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D 2nd Verse (0:48)

C#m
*Gtr. 2 (elec. w/clean tone)

26

Leave it with the baby sitter Mama call the grave digger

*Keyboard and guitar arr. for guitar.

Bass 1 plays Bass Fig. 1 (see bar 1)

Bass 2 plays Bass Fig. 2 (see bar 9)

F#m
30

Gone with the fallen leaves Am I comin' out of left field

E 2nd Chorus (1:00)

Ooh I'm a rebel just for kicks now I been feelin' it since nineteen sixty-six now

N.C.
Gtr. 1
34

Gtr. 2

Basses 1 and 2

*P.M.

*P.M. performed by Bass 1 only.

Might - a had your fill but you feel it still

F#m
Gtr. 1
38

Gtr. 2

Bass 1 plays last four bars of Bass Fig. 1 (see bar 5)
Bass 2 plays last four bars of Bass Fig. 2 (see bar 13)

Ooh I'm a rebel just for kicks now Let me kick it like it's nineteen eighty-six now

E

Gtr. 1 plays Rhy. Fig. 1 (see bar 17)
Gtr. 2
Rhy. Fig. 2
42

Bass 1 plays Bass Fig. 1 (see bar 1)
Bass 2 plays Bass Fig. 2 (see bar 9)

Might be over now but I feel it still

We could fight a war for peace
(oh)

46 $F\#m$ $C\#m$ *end Rhy. Fig. 2*

F Bridge (1:25)

1. (Ooh I'm a rebel just for kicks now) Give in to that easy living Goodbye to my hopes and dreams
2. Start flippin' for my enemies We could wait until the walls come down
3. (Ooh I'm a rebel just for kicks now) It's time to give a little to the kids in middle But oh (ooh)

A $F\#m$ $C\#m$
Gtr. 2
Rhy. Fig. 3 (play 3 times)

50

Basses 1 and 2
Bass Fig. 3
* P.M.

54

*P.M.: Bass 1 only. **Substitute note in parenthesis on repeats.

until it falls won't bother me

A $F\#m$ $C\#m$

Gtr. 2 plays Rhy. Fig. 3 (see bar 50)
Gtr. 1 (keyboard arr. for gtr.) (w/dist. and filter effect)
let ring

54

Basses 1 and 2 play Bass Fig. 3 (see bar 50)

G (1:49)

Is it comin' Is it comin' Is it comin' Is it comin'

A $F\#m$ $C\#m$

Rhy. Fig. 4

58

Basses 1 and 2 play Bass Fig. 3 (see bar 50)

Is it comin' Is it comin' back (Hee hee hee...)

A $F\#m$ $C\#m$

Gtr. 2 plays Rhy. Fig. 4 (see bar 58)

Basses 1 and 2

62 * P.M.

*P.M.: Bass 1 only.

H Break-down (2:01)

Ooh I'm a rebel just for kicks Yeah your love is an abyss for my heart to eclipse now

N.C.(C#m)

(E)

66 * P.M.

*P.M.: Bass 1 only.

70 **Might be over now but I feel it still**
(F#m) P.M. (C#m) *Gr. 1 plays Fill 1 (see bar 40)*

9 X 9 (9) 9 9 9 X 9 (9) 9 X 7 4 6 4

I Outro (2:13)

Ooh I'm a rebel just for kicks now I've been feelin' it since
Ooh I'm a rebel just for kicks now Let me kick it like it's

C#m

Gtr. 2 plays Rhy. Fig. 2 (see bar 42)

E

Gtr. 1

74

Basses 1 and 2

* P.M. _

The first system of the musical score for 'The Rose Tree' consists of two measures. The first measure contains a quarter note G4, followed by a half note G4 with a slur over it and a circled 4 below it, and then a quarter note G4. The second measure contains a quarter note G4, followed by a half note G4 with a slur over it and a circled 7 below it, and then a quarter note G4. The key signature has one sharp (F#), and the time signature is 4/4.

*P.M. Bass 1 only.

nineteen	sixty-six	now	Might be	over	now	but I	feel it	still
nineteen	eighty-six	now	Might be	over	now	but I	feel it	still

nineteen sixty-six
nineteen eighty-six

**now
now**

Might be over
Might be over

**now
now**

but I feel it still
but I feel it still

still

E

F#m

Gtr. 1

[illegible]

Gtr. 3 (elec. w/overdrive) (on repeat only)

The second system of the exercise consists of the following measures:

- Measure 1: A whole note chord with notes G¹² and F⁹ (G-flat).
- Measure 2: A whole note chord with notes G¹² and F⁹ (G-flat).
- Measure 3: A whole note chord with notes G¹¹ and F⁹ (G-flat).
- Measure 4: A whole note chord with notes G⁹ and F¹¹ (F-sharp).
- Measure 5: A whole note chord with notes G⁹ and F¹¹ (F-sharp).
- Measure 6: A whole note chord with notes G⁹ and F¹¹ (F-sharp).
- Measure 7: A whole note chord with notes G⁹ and F¹¹ (F-sharp).
- Measure 8: A whole note chord with notes G⁹ and F¹¹ (F-sharp).

Basses 1 and 2

P.M.

(2.) Might - a had your fill but you feel it still (Hey)

C#m

w/sub-octave doubling effect

80

P.M.

The first system of the musical score for 'The Rose Tree' consists of a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. A slur groups the next two notes: a quarter note G4 and a quarter note F4. This is followed by a quarter note E4, a quarter note D4, and a quarter note C4. The system ends with a double bar line.

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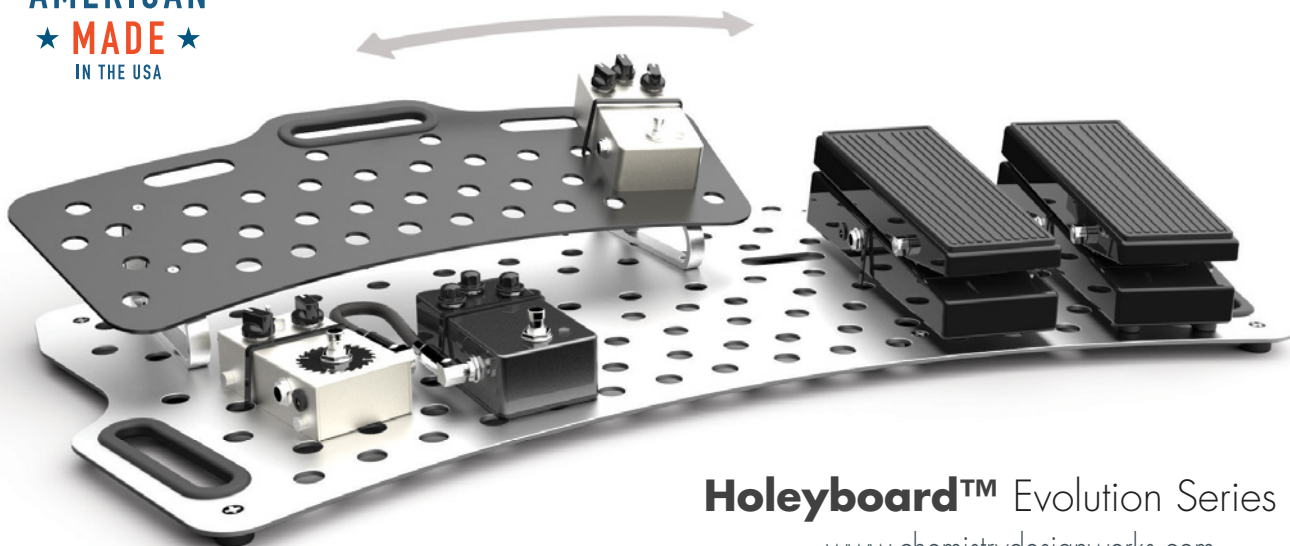
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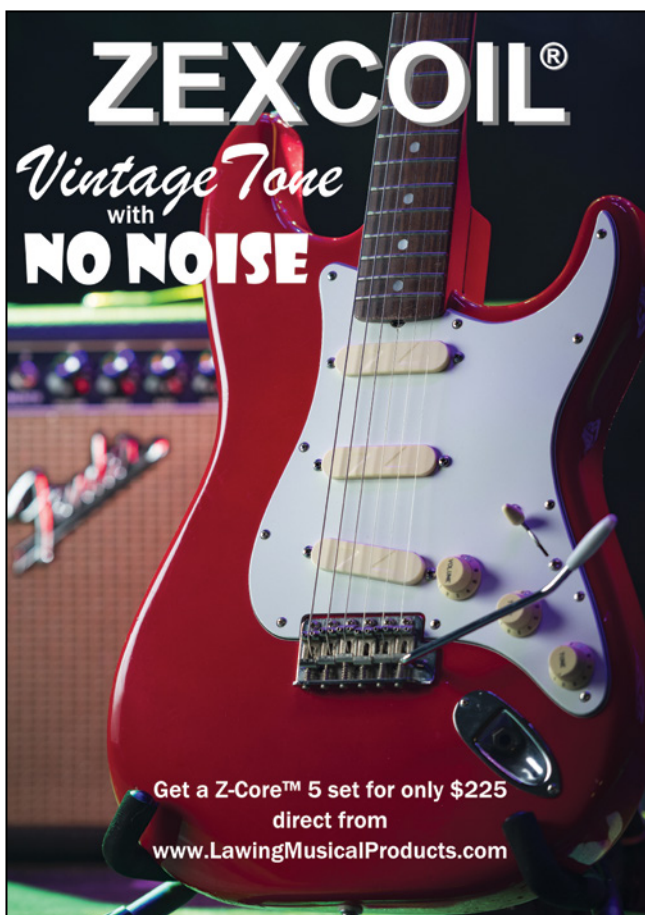
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"SEVEN NATION ARMY"

THE WHITE STRIPES ● ELEPHANT, 2003 ● GUITARIST: JACK WHITE

By Chris Gill



The White Stripes single "Seven Nation Army" is proof that if you write a great riff, the world will beat a path to your door. Simple and infectious, the descending "bass" line (actually recorded and performed on a Kay hollow-body electric guitar through a Whammy pedal set to the octave-down setting) still lives on today, long after the White Stripes disbanded, as a supporters' chant at soccer matches and other sporting events. "Seven Nation

Army" was also the White Stripes' biggest hit, with frontman Jack White earning status as a bona fide modern guitar hero for his cool riff, slick slide playing and rough-in-all-the-right-places tone.

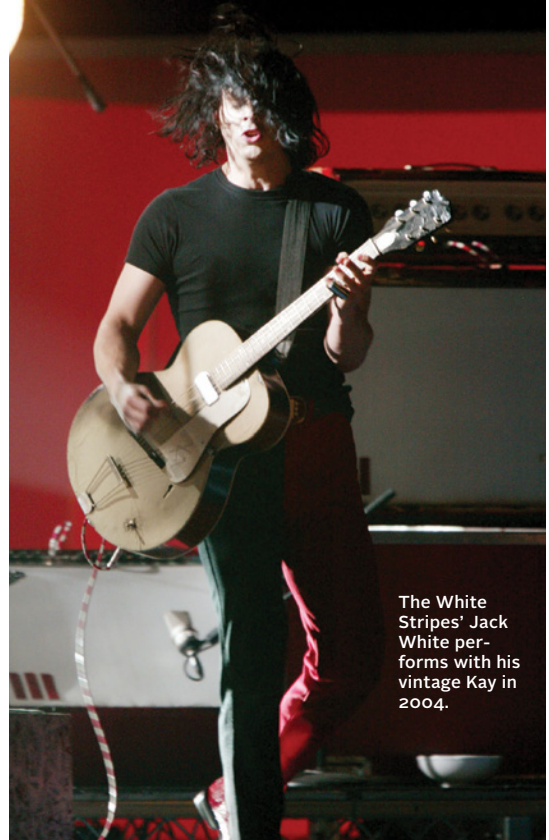
White's performance of the song is characterized by three distinct tones that add variety and interest to the otherwise simple song structure. In addition to the "bass" line, White plays the same riff with his Kay hollowbody using a slide to play jangly, mildly overdriven chords, and he performs a raucous overdubbed slide solo with ripping distortion courtesy of an Electro-Harmonix Big Muff Pi pedal (White places the Big Muff after the Whammy). Aspiring slide players, take note: using a distortion or fuzz pedal can give single-note slide lines added body, sustain and cut that boosts the guitar tone to the front of the mix. White says that he uses whatever strings his guitar techs put on his instruments and has no idea what gauge or brand they are. For the best tone, use the heaviest gauge you can tolerate.



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STONE TIP: Turn up the Pro Junior's volume control until the tone just starts to break up. This provides tone that's clean enough for a convincing bass line with the octave-down effect and jangly enough for the main rhythm guitar part. Kick on the Big Muff for the slide solo only.



The White Stripes' Jack White performs with his vintage Kay in 2004.



ORIGINAL GEAR

GUITAR: Early Sixties Kay K6533 archtop hollowbody with single Kay "cheese grater" single-coil pickup (neck pickup only)

AMP: Mid Sixties Sears Silvertone 1485 (Channel 2, Volume: 6, Bass: 5, Treble: 7, Reverb and Tremolo off)

CABINET: Sears Silvertone 1485 6x10 with Jensen C10Q ceramic speakers

EFFECTS: Electro-Harmonix Big Muff Pi (Volume: 6, Tone: 7, Sustain: 9); DigiTech Whammy 4 (Whammy 1-octave down setting)

STRINGS/TUNING: String gauge/brand unspecified (use at least a set of .010-.046 strings); Open A (E A E A C# E)

PICK/SLIDE: Dunlop Heavy 1.0mm Tortex, chrome-plated steel slide



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